musical
COURIER

AUGUST, 1950

25 CENTS

ELEAZAR DE CARVALHO

IN MENOTTI ROLE . . . Anne Brown, American soprano, as Mme. Flora in The Medium. Miss Brown sang in this opera and in The Telephone on the Menotti double bill recently presented in Oslo. She also gave a recital in Stockholm.

AT RECEPTION IN BRITAIN . . . Doris Doree, soprano (second from right), and Jess Walters, baritone (left), American members of Covent Garden Opera Company, were guests at a British Council social function with the Lord and Lady Mayoress of Liverpool, Mr. and Mrs. J. J. Cleary (wearing insignia of office) and J. F. Huddleston, U. S. Consul General in Liverpool (center). Mr. Walters, now on holiday in the United States, returns to Covent Garden in September for another season. (Photo—William Cull)

MANY LANDS CALL SUMMERING ARTISTS

HAWAIIAN HONORS . . . Vitya Vronsky and Victor Babin, duo-pianists, on their first recital tour of the Islands, are seen wearing leis, and surrounded by the "usherettes" for their concert at Hilo. The occasion was a reception given for the artists.

MILDRED DILLING, harpist, on a recent tour of the Caribbean area, discovered a Guatemalan harp in Chichicastenango, which she tried out with a marimba band. Miss Dilling sailed for Europe on July 1 to visit England and France before going to Etretat in Normandy to spend most of the summer with her sister, Charlene Dilling Brewer, violinist. Miss Dilling will give recitals in London and Paris before returning to the United States in October.

500-YEAR-OLD MUSEUM in Carpi, Italy, which houses a concert hall. Eddie Kats, violinist, was the first American artist to perform in this auditorium. His recital took place during a recent tour which also included appearances in Stockholm, Copenhagen, The Haque, Amsterdam, Brussels, Geneva, Zurich, and two concerts each in Paris and Rome.

A TROMBONE FOR ST. CECILIA . . . Vera Franceschi, American pianist, watches as the new instrument for the Roman orchestra of that name is tried out by its first trombonist. It was presented as a good will gift by a group of musicians in the U. S., headed by Miss Franceschi and Milton Forstat, conductor. At right is Mario Corti, general manager of the Academy of St. Cecilia in Rome. Miss Franceschi recently was heard in Genova and La Spezia, and in July was soloist under Bernardino Molinari in Florence.

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AUGUST, 1950

IN THIS ISSUE

Facing the Music:
Photographers at Stadium 4
Sigma Alpha Iota in 26th National Convention 5
ISCM Gathers International Throng at Brussels 6
Prades Festival Leaves Inimitable Memories 7
Aspen Begins Its "Institute of Humanities" 8
Hollywood Bowl Series Launched with Opera 9
Lewisohn Stadium Season Presents Notables 10, 11
Mexico City Opera Presents Gala Season 12
London Hails The King, Koussevitzky Concerts 13
AGO Meets for Notable Series in Boston. 14
The Dance:
Ballet Theatre at Stadium: News 15
Silhouettes: Bridging Gap from Student-Singer to Artist 16, 17
Ravinia Festival Dedicates New Pavilion 18, 19
Musical Jottings ..... 27; New Publications 29
Bernice Frost Says 30
Music for the Teacher 30
In the Schools and Studios 33, 34

Capital Marks Jubilee Despite Korean Crisis

By James G. Deane

WASHINGTON.—A rain-dampened audience stayed an extra half-hour after the National Symphony's July 19 outdoor Sesquicentennial concert to hear President Truman's radio address to the nation on the Korean crisis. It was "British Night" at the Watergate, and among those who listened somberly to the President's voice amplified along the Potomac was a delegation from the British Embassy. Two musicians from that country, Leon Goossens, noted oboist, and Clarence Raybould, conductor with the BBC, occupied the spotlight and managed to keep the 1,200 auditors on the scene despite rain during the first half. Goossens in his first American visit since 1939 (he is a brother of the well-known conductor) was in top form and had as a pleasant vehicle a Concerto by Gordon Jacob, in its U. S. premiere. Raybould also conducted poised performances of Bax's Overture to a Picaresque Comedy, Walton's Façade Suite, and Elgar's "Enigma" Variations, plus the Barber Adagio for Strings.

Belgian and Dutch Lists

A conductor who speaks no English—Fernand Quinet, director of the Liège Conservatory—proved it was not essential when he took command of the National Symphony for its "Belgian Night" concert at the Watergate. Mr. Quinet won a quick response from his hearers with his authoritative, discerning direction of the Franck symphony, Rabaud's La Procession Nocturne and the Berlioz Roman Carnival Overture. Gladys Swarthout made her customary conquest with the Letter Scene from Massenet's Werther, Tu n'es pas beau from Offenbach's La Périchole, Canteloube arrangements of two Auvergne folksongs, and numbers by Poulenc, Green and Brahe. There also was an excerpt from Carmen.

Jurriaan Andriessen, talented young Dutch conductor, with a Tanglewood background, and Fania Chapiro, pianist, were the artists on "Netherlands Night." Mr. Andriessen, besides showing directorial skill, was represented by his own Berkshire Symphonies, a work of rhythmic and harmonic ingenuity. Miss Chapiro demonstrated advanced art in the Beethoven "Emperor" Concerto and was called on for encores. The Weber Oberon Overture and Ravel's Bolero completed the evening.

Lois Marshall, soprano from Canada, and Alfred Wallenstein of the Los Angeles Philharmonic combined talents for "Canadian Night," Miss Marshall giving promise of fine things to come in selections by Handel, Weber, Barber and Head, and Mr. Wallenstein leading the orchestra in Gould's American Salute, Brahms' First, Dukas' Sorcerer's Apprentice, Mendelssohn Midsummer Night excerpts and Johann Strauss' Wine, Women and Song.

Randall Thompson's Testament of Freedom, sung by the Sesquicentennial Chorus men, was the feature of one of several programs under Howard Mitchell. The Thompson work was prepared by Paul Callaway, chorus director. Robert Ward's Jubilation opened the program, and Dorothy Maynor occupied the spotlight for most of the remainder, to nobody's dissatisfaction. The next concert, an all-Tchaikovsky affair, featured pianist Earl Wild in the B-flat minor concerto and Mr. Mitchell's perusal of the E minor symphony and the 1812 Overture, in which French 75s from nearby Fort Myer provided the sound effects.

Alec Templeton returned to perform Grieg's Concerto and his own improvisations on a program listing Weber's Euryanthe overture, Ravel's Valses Nobles et Sentimentales, Song of Palms for women's voices by the Washington composer, Mary Howe.

Mr. Mitchell and Burle Marx of Brazil shared the podium for a so-called "Latin-American Night," which oddly was chosen to honor 3,000 visiting Indianans. Jorge Bolet effectively played the Rachmaninoff C minor Piano Concerto; Mr. Marx led works by Gomez and Fernandez, and Eugene Conley, "Met" tenor, sang a Verdi aria and songs.

CAPITAL MEETING . . . Mrs. Perle Mesta, United States Minister to Luxembourg, greets Mario Braggiotti, pianist, following his recent recital at the Congressional Club's annual meeting in Washington. Mr. Braggiotti, now fulfilling summer engagements, has signed a contract with Coppicus and Schang, Inc., for next season, and opens an extended recital tour in late October. (Photo—Harris & Ewing)

ON THE COVER

Eleazar De Carvalho, brilliant young Brazilian conductor, this season fulfilled engagements in both Americas. Among his duties in his native country were regular appearances as conductor of the National Symphony Orchestra. He has also been awarded a permanent Chair on the faculty of the National Academy of Music, Rio de Janeiro. His prize-winning opera, Tiradentes, is in process of production for this year. In the United States, De Carvalho has directed the Colorado Springs Symphony, the National Symphony of Washington, D. C., in a gala concert for the Pan American Union; and the New York Philharmonic-Symphony in three concerts at the Lewisohn Stadium. This August he will conduct the Boston Symphony Orchestra at Tanglewood in the Berkshire Festival series, and the Connecticut Symphony at Fairfield, where he will have as soloists Gladys Swarthout, mezzo-soprano, and Aldo Parisot, cellist. De Carvalho returns to Brazil in September for South American engagements, then comes back for seasonal appearances in Boston and the West Coast. (Photo—Jochimson.)

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FACING THE MUSIC

By Harold C. Schonberg

THE evening of July 18 was clear and cool. That made the officials of Lewisohn Stadium very happy. It also made a few hundred amateur photographers happy. July 18 was the evening of the Stadium's Camera Contest, in which all amateur photographers were given the run of the field. The idea was that they snap away to their heart's content, and send the results to the Stadium officials who, in turn, would submit them to a panel of judges (picture editors of the New York *Times*, *Herald Tribune* and *Modern Photography*). Prizes are to range from a season pass for two persons down to such photographic exotica as slide projectors, exposure meters and safety trimmers.

ABOUT fifteen minutes before the concert started, a group of young men strolled in and seated themselves on the field. Most were dressed in sport shirts, all looked in their twenties, and nearly all were holding cameras with flash attachments. One had a box on his knees with Germain School of Photography painted on it. They were briefed by Miss Alix Williamson, who is in charge of publicity for the Stadium concerts. "Now, remember," Miss Williamson said, "you can't flash bulbs while the music is going on. It will disturb the audience and conductor." "But can we run up when the piece is over?" one of the men wanted to know. "Yes," answered Miss Williamson, "and you can go backstage at intermission."

A Mr. Brueders—slim, gray-haired, young-looking—was the faculty member in charge of the Germain students. All of them, he said, were in a night class. "The boys saw the notice on the bulletin board and decided to come down. They put in a requisition for the school cameras. You might call this an extra-curricular activity. Me, I'm along for the ride. Maybe I'll make a few suggestions and criticisms afterward."

Nearly all of the boys were ex-G.I.s. They were discussing lights and focus in an alarmingly technical manner. Then they began to speculate on how they would go about getting their pictures. "I've got a plan of attack," said one, "but I'm not telling it to you bums. You'll steal it." "Hell," said another, "I'm just going to point the camera and shoot away." At that moment Pierre Monteux came out and started the *Bartered Bride* Overture. "I'm going backstage," said one of the students. "Maybe the conductor will go off after the first number."

He started backstage and we joined him. His name was Joseph Green, he was 35, and he lives at 620 Ft. Washington Avenue. An ex-G.I., ex-second lieutenant in the Engineers, Green had once studied the piano for a few years and was fond of Monteux. He has a good collection of Monteux recordings, he said.

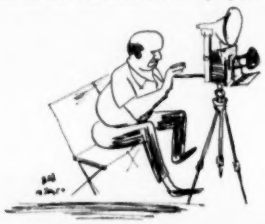
There was nobody in the wings but a pretty young lady sitting next to a harp, reading a magazine. Monteux did not come off stage after the overture, and immediately started the Dvorak Fourth Symphony. Green speculatively looked at the harpist, walked up to her and asked if she would like to have her picture taken. She would; and Green posed her—she was Marga Hanson, the regular second harpist of the orchestra—in quite a professional manner. Next to her was a music stand with the harp part of Debussy's *La Mer* propped on it. "Look at the music," Green ordered. Then he reconsidered. "No, look at me." He snapped the picture.

"Nice camera you have," we said. "It's a Speed Graphic," answered Green. "It's my own. I'm using Ansco Super Pan, f. 11 at one-fiftieth." He told us that he was a veteran of the Pacific theatre, that he never had done any photographic work in the army, and that at present he was working as a construction engineer. The conversation flagged, and his attention was again attracted by the pretty Miss Hanson. He walked over, obtained permission, and took her picture from another angle. "I've got twelve exposures to make," he said, coming back.

We wandered back on the field. Quite a group of photographers was moving around, waiting for intermission, sighting their cameras and examining their equipment. The latter varied from old box cameras to elaborate affairs on tripods. One of the camera-fondlers was a slim, serious-looking girl named Gino Jackson, 25, of 47 Grove Street. She looked about eighteen years old, and was nervously gripping a Watson camera with flash attachment. "I'd love to get backstage," she anxiously said. "Do you think they will let us?" We assured her that she would have the chance.

JUST as Monteux was finishing the Dvorak, we hastened backstage, in time to see Green snapping the conductor's picture. Monteux then disappeared into a dressing room, and the area backstage began to fill up with photographers. Among them was Gino Jackson, who, her face screwed in concentration, slipped to the side and took a picture of the empty stage. Miss Williamson and her assistant, Mrs. Sorkin, began escorting photographers backstage in pairs, urging those who already had taken pictures to get off and give the others a chance. Outside the stage entrance there was a line of at least fifty questing camera fans. A group of the orchestra was watching them, knowingly discussing their equipment. "We brought the wrong instruments tonight," laughed one of the group.

Monteux presently reappeared and started Debussy's *La Mer*. On the side of the field was a fellow with an impressive array of equipment. He identified himself as Ben Nathan, 27, of 1603 Macombs Road, the Bronx, an ex-GI and a student of interior design. "I may be doing this in Korea," he gloomily said, pointing to his photographic equipment. His camera was a miniature Speed Graphic, mounted on a tripod, with a flash shield covered by an opaque filter, and a wide-angle Telefoto lens jutting from the camera box. At his feet were a couple of bulging valises. All was necessary, he assured us. "See those guys running around with Leicas and fast lenses? Not going to do them much good," he commented, judiciously. "Do you agree with me?"



NATHAN was worried by the fact that no flash bulbs were allowed during the music, and he decided to take a time exposure, hoping to get a blurred effect that would suggest movement. "Usually," he said, "these things don't come out. But you never know until you try. Do you agree with me?" Nathan liked the idea of allowing amateur photographers the run of the field. "It's a good thing. Aside from the contest, where else can you get the chance to photograph a symphony orchestra in action? You don't get that every day. Do you agree with me?"

He changed his film and pointed his camera toward the arena. People were smoking, and there were pinpoints of red light. "I've always wanted to get that firefly effect," said Nathan. "Here goes."

Despite the warnings that had been given to them, and despite a public-address plea that had been made at intermission, a few photographers persisted in using their flash equipment. Intermittently, from all points of the field, would come the simultaneous pop and flash resulting from the activities of an over-industrious enthusiast. Some people in the audience did not like this at all, and occasionally one would hear indignant shushes. Flash bulbs were also popping in the standing-room section, high up on the arena side. Strikingly silhouetted against the light, on that upper level, was a black figure crouched motionless against a camera mounted on a tripod. One of the Germain boys pointed it out. "Hey!" he said. "That's the best composition I've seen all evening." "Why don't you do something about it?" suggested his neighbor. The boy took his camera and started to walk to the rear. Everybody watched him until he arrived at the barrier which separates field from arena; then all eyes turned up to the silhouette. It had vanished. A few moments later, the Germain boy plodded back, grumbling to himself.

By now the concert was about over. Monteux was nearing the end of Strauss's *Don Juan* ,the final piece. At the side of the stage, a large group of camera fans waited patiently. Nathan was among them, fussing with his equipment. "Gotta get at least one flash shot," he said. "I agree," we answered.

When Monteux made his final cut-off, the flash bulbs really started to pop. Some of the members of the orchestra looked around and laughed. The photographers were deployed in whatever advantageous positions they could get—some directly under the apron, some relying on long shots, some directly in front of the podium. Standing on top of a tilted wooden staircase adjoining the stage was little Gino Jackson. Monteux started to walk off, and as he came abreast of the phalanx he arranged his face into what appeared to be an utterly remarkable combination of a scowl and a smile. At that very moment, Gino snapped her camera, and the flash caught Monteux dead center. For the first time that night—as far as we had noticed, at any rate—her face broke into a big, broad grin.

Sigma Alpha Iota in 26th National Convention

JEANNE AND JOANNE NETTLETON, duo-pianists.

Hundreds of Sigma Alpha Iota members will gather in Chicago during the last week of August for the 26th National Triennial Convention of the fraternity. The Aug. 25 to 30 gathering at the Drake Hotel will feature a widely varied program of concerts, musicales, panel and round table discussions, and other fraternity activities. Particular attention during the convention will be given to the interests of young American artists, both through performance opportunities and through special attention directed to career possibilities.

One of the convention luncheon occasions will be devoted to this subject. A panel discussion on Career Problems of Young Artists will cover many of the various aspects of career building. Moderator for this discussion is Doris Adams Hunn, chairman of the National Federation of Music Clubs, young artists' auditions and patroness member of Sigma Alpha Iota. Among those to whom invitations to panel membership have been extended are Judith Waller of NBC, Ida Krehm, concert pianist; Mrs. Henry S. Godfrey, of Minneapolis; and Julia Fuqua Ober.

The musical portion of the Young Artists Luncheon program will be a recital by Jean Geis, pianist. Miss Geis was winner of the N.F.M.C. Young Artist Auditions last year, and has made many concert and radio appearances throughout the country since that time. She was a member of the fraternity's chapter at Cincinnati College of Music and has for several years held a Fellowship at Juilliard School of Music, where she studied with the late Mme. Olga Samaroff and with Mme. Rosina Lhevinne.

"Miniature Musicales" Planned

Throughout the convention a number of "Miniature Musicales"—short recitals presented during sessions or other official gatherings—will feature fraternity members from college chapters and other young artist members. These include Marie Krust, violinist, from Juilliard School of Music; Dorothy Schultz, pianist, from University of Southern California; Harriet Risk and Joan Bullen, cello duo, from the University of Michigan; Lynette Blanchard, flutist from Kalamazoo, Mich; and Getty Krieg, soprano and composer, of Tulsa.

Also among the featured convention artists are Jeanne and Joanne Nettleton, duo-pianists from Kansas City. The Nettleton twins attracted considerable interest with their Town Hall debut in New York and are members of the fraternity's chapter at Kansas City Conservatory of Music where they are students of Dr. Wiktor Labunski.

Of especial interest in the convention program is the unusual amount of choral music to be heard. Five of the fraternity's college chapters are sending their choral groups, composed of members of the chapter, to Chicago for convention performance. Each of the five groups will present a recital with one of its own student members as director. These choral units come from Cincinnati Conservatory of Music, University of Wisconsin, Drake University, Illinois Wesleyan University, and Eastman School of Music.

Massed Chorus to Sing

The five individual choral groups will also combine to form a massed chorus which will appear at the final banquet during the convention. Under the direction of Rose Marie Grentzer, this large group will perform the choral works in the Sigma Alpha Iota Modern Music Series published by Carl Fischer, Inc., and will also give the premiere performance of the winning choral work in this year's Sigma Alpha Iota American Music Awards competition.

Other ensemble music programs during the convention include a Harp Quintet from Indiana University, under the direction of Margaret Buehler White, and a string ensemble composed of members of Sigma Alpha Iota's chapter at Arthur Jordan Conservatory and the Indianapolis Alumnae Chapter. A string ensemble from the Chicago area chapters is included on the program for the traditional convention Vesper Musicale.

Sigma Alpha Iota members attending the National Convention will be given especially fine opportunities to hear performances by a number of outstanding artists who are Honorary Members of the fraternity. Among these are Herta Glaz, contralto, and Ida Krehm, pianist, who together will present the first convention concert on opening night; Marjorie Lawrence, dramatic soprano; Donche Dikova, pianist; Hilda Ohlin, soprano, and Johana Harris, pianist. The concert given by Miss Lawrence is for the benefit of the Sigma Alpha Iota Foundation, and the public will be admitted by virtue of contribution to the Foundation.

A number of nationally-known speakers are programmed for the convention. Among these are Mrs. Guy Patterson Gannett, who will discuss music's part in UNESCO; Dr. Helen Lane, chairman of Sigma Alpha Iota's International Music Fund; Marguerite V. Hood, president of the Music Educators National Conference; Gustave Reese, noted musicologist, and Dr. Howard Hanson, composer-conductor.

JEAN GEIS, pianist, plays at Young Artists' Luncheon.

Members of both college and alumnae chapters will also be featured in the various panel and round table discussions, which are designed to cover many phases of both fraternity and professional activities.

General arrangements and program plans for the meetings are under the direction of Sigma Alpha Iota's National President, Kathleen Davison of Des Moines, assisted by the National Executive Board, which includes Annelle McAdams of Tulsa, first vice president, Christine Springston of San Diego, second vice president, Mildred Vloedman of Chicago, secretary, Gertrude Wood of Milwaukee, treasurer, Dorothy Hamilton of Oklahoma City, chaplain, Edna Hutton of Des Moines, editor, Mildred Sale of Fort Worth, executive secretary, and Edna Geimer of Philadelphia, director of finance. Local chairman for the convention is Grace Carlson of Chicago, who heads a large committee of members of the Chicago area chapters in making local arrangements.

Delegates from ninety-three college chapters and sixty alumnae chapters will join with national and province officers and chairmen of national committees and projects to form the official convention body. Fraternity members from all sections of the country will attend the gathering, and officials expect this to be the largest national convention in the fraternity's history.

CHAPTER CHORAL GROUP from Illinois Wesleyan University is among the organizations being heard at the convention.

Brussels Scene of 24th I. S. C. M. Festival

By Francis de Bourguignon

BRUSSELS.—Despite the fact that many countries were not represented, the 24th Festival of the International Society for Contemporary Music, held in this city, was an important occasion. At least some of the works proved unusually interesting. The quality of performances was high.

Owing to differences existing for several years between the U. S. A. section and the central committee, no American work was sent this year. This was unanimously deplored, but as all the committees have been reconstituted, it is hoped that American composers will have works performed at the next festival, to be held in Frankfort at the end of June, 1951. There will be eight concerts, plus one evening devoted to an operatic performance.

The President's Council for next year is as follows: president, Edward Clark (London); vice president, Pierre Capdevielle (France); members, Guillaume Laudré (Holland), Herbert Häfner (Austria) and Mario Peragallo (Italy). The international jury will include H. H. Stuckenschmidt (Germany), Roman Palester (Poland), Nadia Boulanger (France), Yohan Bentzon (Denmark) and Alan Rawsthorne (England).

Programs of Variable Interest

This year six concerts were given, four of them with orchestra and two for chamber music. The writer went to all of them, and confesses that it imposed something of an ordeal upon one's receptive powers. As a whole the festival was interesting, but the proportion of compositions of value was about one to five.

In the category of chamber music, one should mention particularly a small sacred cantata, Psalm CXXVII, by the Italian Camille Togni, well written and original in its conception. Its composer merits close attention to his further output.

A Sonatine for violin and piano by Conrad Beck, of Switzerland, was well received. It has a distinguished atmosphere, and the perfect balance between the two instruments is well maintained throughout the work.

A young Belgian composer, Marcel Quinet, contributed a Quintet for wind instruments—one of the best items of that evening. Concise, well written, with clever and original ideas, this opus had a success which owed nothing to the fact that it was by a composer of the country where the festival was held.

A choreographic suite, Jacob's Dream, for oboe, violin, viola, cello and double bass by Darius Milhaud, was eagerly awaited. The composer usually provides some original effects and this was again the case. In spite of his tremendously prolific production, the imagination of the French master seems inexhaustible. With only five instruments, he manages to keep interest alive during the five parts of the suite, thanks to his genius for instrumentation.

Orchestral and Choral Novelties

The second cantata—Anton Webern's opus 31—in spite of the unquestionable mastery displayed by the late Austrian musician, was not wholly convincing. The writing is in a dry and harsh manner, and the constant system of making voices jump from high to low notes becomes almost unbearable. Nevertheless, it had all of Webern's originality and technically was a remarkable achievement.

On the other hand, a work called Ten Hai-Kai from Basho, by the Japanese Syukiti Mitsukuri, turned out to be Occidental music of a modest kind. Tre Lieder per sonare a Venti sei by the Belgian Karel Goeyvaerts show the young composer under an exaggerated influence of his master, Messiaen.

L'Explication des Metaphores by René Leibowitz, atonalist disciple and active propagandist for this group, shows all of the striking qualities and the many weak sides of the dodecaphonic system.

Roman Palester, 43-year-old Polish composer, provided what many considered the best work of the festival—the Vistula Cantata for reciter, mixed choirs and instrumental ensembles. It represents a fine achievement. The spoken voice, the choirs and the instruments are treated with extraordinary power and cleverness. The audience was at times deeply moved by the expressiveness of the wave-like choral sonorities, evoking the waters of the great Polish river. The success was enormous; and alone this composition would have justified the whole festival.

One must mention also the good impression left by the romantic Symphony No. 4 for string orchestra by K. A. Hartmann, German composer.

COMPOSERS CONFER AT BRUSSELS FESTIVAL . . . Karl Amadeus Hartmann, of Germany, left, is seen in animated converse with Luigi Dallapiccola, of Italy.

Other scores among the 29 heard in the series were the Toccata and Fugue by Arthur Malawski, performed by the composer as pianist with the I. N. R. Orchestra; André Jolivet's symphonic movement, Psyché, which he conducted; Klaus Egge's Sinfonia Gioccosa; Jean Absil's Second Symphony; Harald Saeverud's Fifth Symphony and Alan Rawsthorne's Concerto for Strings, among the more interesting items.

In the chamber concerts there were a Cello Sonata of Wolfgang Fortner, German composer; a String Quartet in one movement by Peter Racine Fricker, of Britain; another in the same category by Hilding Halnaess; Hans Henkemans' Flute Concerto and Niels Viggo Bentzon's Chamber Concerto. Further compositions presented were by Karel Husa, Giacinto Scelsi, Pierre Froidebise, Ingvar Lidholm, Constantin Regamey, Eunice Catunda, Arnold van Wijck, Marius Flothius, and Hans Eisler.

The Belgian National Radio generously offered its hall, orchestras and chorus. The conductors Franz André, whose devotion to modern music is well known; Daniel Sternefeld, gradually becoming one of our best conductors, and two promising young kapellmeisters, Léonce Gras and Edgard Doneux gave it their best efforts. The choruses in the difficult scores were excellently trained by René Mazy.

Choral Series at La Scala

MILAN.—A notable series of choral and orchestral concerts by the forces of La Scala and visiting groups from Vienna was given at the opera house between June 9 and July 6. Toscanini was announced as conductor of Verdi's Requiem and Te Deum on June 26 and 27. Other performances were the St. Matthew Passion, led by Issay Dobrowen, June 9 and 10; Palestrina's Stabat Mater, under Vittore Veneziani and Perosi's Il Nazzareno (premiere) in a scenic version under Franco Capuana, June 13 and 14; Monteverdi's Magnificat and Mozart's Requiem, conducted by Guido Cantelli, June 17 and 19.

Herbert von Karajan led the Vienna Symphony, the choruses of the Singverein and the Society of the Friends of Music in Beethoven's Missa Solemnis on June 29 and 30, and Bach's Mass in B minor, July 2 and 3. The series was to conclude with Brahms' Requiem under Victor de Sabata on July 5 and 6.

Soloists included Victoria de los Angeles, Elisabeth Schwarzkopf, and Renata Tebaldi, sopranos; Fedora Barbieri, Cloe Elmo and Elisabeth Hoengen, mezzo-sopranos; Luigi Infantino, Walter Ludwig, Gino Penno and Giacinto Prandelli,tenors ; Giuseppe Taddei, baritone; Boris Christoff, Giuseppe Modesti and Cesare Siepi, basses.

Krips Refused Entry to U. S.

Dr. Josef Krips, Austrian conductor of the Vienna State Opera, who arrived in this country with his wife on Sunday, July 16, and who planned to visit Chicago for his first American appearances during a week in the Ravinia Festival series, returned to Europe by plane on July 18 without having gained admittance to the United States. The conductor left voluntarily, according to Edward J. Shaughnessy, district director of the Immigration and Naturalization Service, because the department "had information that would require us to make a further study of his case if he wanted to enter." He was required to be back in Salzburg for the festival, July 24.

Visitors to Prades Festival Carry Away Rare Memories

By Verna Nagel

PRADES.—Usually this sleepy little town of some 4,500 inhabitants, situated in the Pyrénées-Orientales of France, is leisurely and quiet. But in June it was bursting at the seams with the influx of people from all walks of life and from all parts of the globe, paying homage to Pablo Casals, and to the music of Johann Sebastian Bach.

They sailed, flew, trained, bussed, bicycled from all over the United States, and many other countries to hear Bach performed at its finest. Two young women from England even spent the nights in the fields, and were given tickets so that they might attend the concerts.

Among the performing artists, in addition to Casals himself, were Yvonne Lefebure, pianist; Clara Haskil, pianist; Stefi Geyer, violinist; Helen Fahrni, soprano; Paul Baumgartner, pianist; Doda Conrad, bass; John Wummer, flutist; Leopold Mannes, pianist; Joseph Szigeti, violinist; Rudolf Serkin, pianist; Alexander Schneider, violinist; Mieczyslaw Horszowski, pianist; Isaac Stern, violinist; Leopold Teraspulsky, cellist; Eugene Istomin, pianist; Marcel Tabuteau, oboist. Soloists represented Switzerland, France, and the United States. The orchestral musicians, too, came from these countries and were selected for their excellence.

In an atmosphere of reverence for the Maitre, the thirty-piece chamber orchestra, which includes many concert soloists, was molded into an excellent ensemble. Under the direction of the veteran artist, the Brandenburg Concertos have seldom been performed with such enthusiasm—and vigor.

Some Highlights

The series of concerts began with Casals playing one of the unaccompanied cello suites, as he did in each of the orchestral concerts, beautifully, simply, with much warmth, and at times with great passion. The concert continued with Brandenburg Concerto No. 2, Concerto in D Minor with Yvonne Lefebure at the piano, and the Brandenburg Concerto No. 3. It was an auspicious beginning to a series of concerts that continued to be inspiring and wonderful.

To recall a few memorable performances: Casals' unaccompanied cello suites, breath-taking in execution; again the six Brandenburgs; the Concerto in C Minor for oboe and violin with Marcel Tabuteau and Isaac Stern, thrilling and flawless; Rudolf Serkin's reading of the Goldberg Variations, meticulous and moving, with the restatement of the theme almost a prayer; Mieczyslaw Horszowski's exquisite presentation of the English Suite in E Major. In the Fourth Brandenburg Concerto, Alexander Schneider, violin, John Wummer and Bernard Goldberg, flute, played with dancing grace.

Eugene Istomin's brilliant keyboard gifts won him acclaim in the Toccata in E Minor and Partita in C Minor.

In a benefit concert given for the townspeople of Prades, Serkin and Casals played an Aria from the Pastorale for organ with such beauty that everyone stood until they repeated it. At such times it was almost painful not to be able to applaud in the Cathedral. The atmosphere was electrifying.

Abbey Concert

On June 18, an extra concert was given at the ruins of St. Michel de Cuxa, a medieval abbey just two kilometers from Prades. In addition to Bach, the orchestra played Sardana—St. Martin du Canigou, a Catalan folk dance, composed by Mr. Casals. A thing of exquisite loveliness was Casals' playing with the orchestra of his composition, Cant dels Oscells (Song of the Birds).

Many important personalities attended the festival: Edmund Kapp, London artist, making sketches of the events; Ruth Draper, rendering several of her famous monologues at an informal party for the musicians; Lily Pons and André Kostelanetz; Burl Ives, serenading Casals with his folk songs; Gjon Mili and Margaret Bourke-White photographing the scenes; and reporters from all countries covering the sessions.

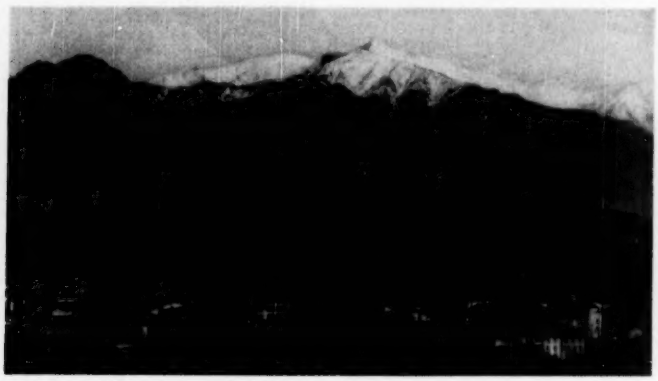
There were special events—an exhibition of paintings and sculptures of Catalan artists; an evening of Catalan dancing and singing; a ceramic exhibition; and many artists' exhibitions of festival paintings.

One unforgettable evening, at an informal party for the musicians, Casals started the Catalan dancing by directing the native orchestra, and even demonstrating some of the intricate steps of these folkloric dances.

The warmth of Casals' personality permeated the entire Festival. This, together with his musicality, made this a most unique and inspiring musical experience to all who performed and attended.

A great share of the organizational success of the Prades Festival must be credited to Thea Dispeker, its executive secretary, who in America before and after the opening of the last music season, aided indefatigably in its successful co-ordination.

WORLD-FAMOUS CELLIST HONORED . . . At Prades City Hall, the diploma and insignia of Doctor of Music, honoris causa, from the Philadelphia Musical Academy were conferred upon Pablo Casals. The presentation was made by Dr. Russell B. Kingman, of the U. S., in behalf of the Academy. The group includes, l. to r., the Governor-General of the Province of Pyrénées-Orientales; Dr. Casals; Dr. Kingman; and M. Jean Clerc, Mayor of Prades. Also present were MM. Durand and Vidal, Deputies of France; and the members of the Festival Orchestra.

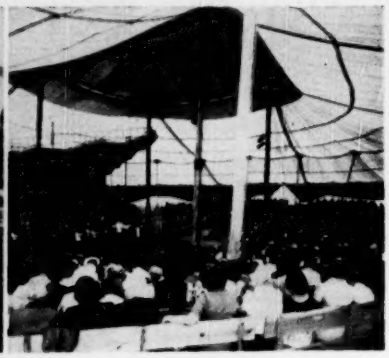


A VIEW OF PRADES

Six Conductors for Lucerne Festival

LUCERNE, SWITZERLAND.—The International Music Festival, to be held here from Aug. 9 to 27, will present a half dozen noted conductors. Furtwängler will lead the opening concert on the first day; Ernest Ansermet appears on Aug. 12; Rafael Kubelik on Aug. 16; Bruno Walter on Aug. 18; Herbert von Karajan, Aug. 23, and Furtwängler again in Berlioz's Damnation of Faust with the Festival Choir and soloists on Aug. 26 and 27. Paul Sacher, with the assistance of the Zurich Collegium Musicum, will conduct evening Serenades at the Lion Monument on Aug. 19 and 20. There will also be chamber and organ concerts, and programs on ancient instruments, as well as a course of interpretation at the Conservatoire. Among the excursions planned is one to Villa Tribschen, where Wagner composed some of his works.

Aspen Musical Festival Opens



AT ASPEN FESTIVAL . . . Above, an outdoor group at the Fourth of July celebration including informal musical program includes Mrs. John V. Spachner, Leon Pommers, Mrs. Walter Paepcke, Herta Glaz, and Dr. Joseph Rosenstock. Right, a concert in the series. (Latter photo by Berko-Henry Studio, Aspen.)

ASPEN, COLO.—An auspicious beginning of the 1950 summer musical program of the Aspen Institute for Humanistic Studies was made on June 27, when Helen Traubel and Lauritz Melchior appeared with the Denver Symphony, Saul Caston conducting, in the first concert of a Wagnerian cycle.

The acoustically admirable amphitheatre, where all the concerts, lectures and seminars are held, is a glorious place in which to listen to great music, surrounded as it is by majestic mountains. The environment and the music combined to exhilarate and enthrall the audience. The concert featured Miss Traubel and Mr. Melchior in duets from Die Walkuere and Lohengrin. The orchestral numbers were The Entrance of the Gods into Valhalla, from Das Rheingold; The Siegfried Idyll; Prelude to Act I, Introduction to Act III, and the Wedding March from Lohengrin.

The following Thursday afternoon Melchior and the Denver Symphony, with Mr. Caston again conducting, gave the second Wagnerian program to a most enthusiastic audience. For the Saturday matinee Mr. Caston conducted the orchestra in a Children's Concert. Sunday brought the end of the Wagnerian Cycle when Miss Traubel appeared with the Denver players under their inspiring leader. Her performance of the Liebestod from Tristan and Isolde and Bruennhilde's Immolation from Goetterdaemmerung formed a thrilling finale to the first week, and won a stirring ovation.

Chamber and Vocal Lists

The second week opened on July 4 with a dramatic reading of the Declaration of Independence by Clifton Fadiman. The next afternoon the Paganini String Quartet made its first appearance in the series, in a program comprising the Haydn Quartet, op. 74; Ravel's Quartet, and the Brahms A minor, op. 51, No. 20. Superb performances were given. Thursday, Mack Harrell, baritone of the Metropolitan Opera, presented a recital in keeping with the theme of the Aspen Institute programs for the week, dedicated to the American Republic. Accompanying him at the piano was Leon Pommers. Mr. Harrell's well sung numbers included an Evening Song by Purcell and scores by American composers from the day of the American Revolution to the present, including works by Francis Hopkinson, Stephen Foster, Edward MacDowell, Charles Ives and William Schuman. As a final score Mr. Harrell sang another American air of Revolutionary days, Sheep in Clusters, harmonized and arranged by Pommers.

Saturday brought the Metropolitan Opera contralto, Herta Glaz, and Dr. Joseph Rosenstock, composer and conductor, in a concert of unusual interest. Miss Glaz's first group was made up of Elizabethan Songs, composed between 1600 and 1624, the second of Schubert Lieder, and the third of Hugo Wolf. The program was performed with beauty and understanding.

Mack Harrell again appeared on July 9 with the Paganini String Quartet, David Obosch, solo oboist of the Denver Symphony, and Mr. Pommers, pianist. The unusual and rewarding list opened with Barber's Dover Beach, for voice and string quartet. The second portion listed the Bach Cantata No. 82, Ich Habe Genug, sung by Mr. Harrell, with piano and oboe added to the four stringed instruments. As a finale, Haydn's String Quartet, op. 77, No. 1, was performed with outstanding artistry.

On July 11, at four p.m., the third week of the Aspen Institute began with the duo pianists Vronsky and Babin playing brilliantly the Mozart Concerto for Two Pianos with the Denver Symphony under Mr. Caston. The orchestra opened with a Vivaldi Concerto and closed with the Beethoven Seventh Symphony.

Cycles Are Feature

On Wednesday afternoon Miss Glaz returned, this time as soloist with the Denver Symphony, Dr. Rosenstock conducting, singing the beautiful Mahler cycle Kindertotenlieder. Also on the list were the Mozart "Haffner" Symphony, the Bartok Rumanian Folk Dances and the Schubert Third Symphony.

Mack Harrell and Victor Babin gave a concert of much interest on Friday, including three cycles—the Moussorgsky Songs and Dances of Death, Babin's Beloved Stranger, and Schumann's Dichterliebe. Saturday morning Olin Downes lectured on Criticism as the Guiding Force in Society and Civilization, and the afternoon brought the Paganini Quartet to the Amphitheatre again with the Dittersdorf No. 5, E flat major; Bartok's No. 1, op. 7, and the Mozart D major (K. 575), and again they demonstrated their outstanding artistry. On Sunday afternoon, Herta Glaz and the Paganini String Quartet were heard in a program composed of Pergolesi's Salve Regina, a Schubert Quartet, the Bach Cantata No. 53, Schlage doch, gewuenschte Stunde, and the Beethoven Quartet, op. 95.

Inaugurating the fourth week, the Paganini Quartet, augmented by other musicians, presented music by Britten, Prokofieff, Haydn and Villa-Lobos. Miss Glaz and Uta Graf appeared in duets. Vronsky and Babin gave another two-piano list. Leslie Chabay, Metropolitan tenor, and Uta Graf offered a recital on Saturday, and on Sunday the Paganini Quartet played its final event.

Other musical programs of interest are scheduled for the later weeks of the festival, the Institute sessions extending through Sept. 10. D. T.

Robin Hood Dell Plans New Roof

By Samuel L. Singer

PHILADELPHIA.—Robin Hood Dell's six-week season was an artistic success, though again plagued by rain, but the guarantee fund was sufficient to finish the season. The Dell's dynamic president-manager, Fredric R. Mann, has launched a campaign to install a roof, asking City Council to help, and making a plea for private funds. The addition, estimated to cost at least $200,000, will be a flexible aluminum ceiling supported by concrete and steel arches, with screens to be closed when it rains.

The loyal listeners sat in downpours, which began during the concerts, to hear Oscar Levant and the First Piano Quartet. Levant rose above an attack of phlebitis to give a glittering performance of the Khachaturian Concerto, and the inevitable Rhapsody in Blue. He contributed $1,000 to the Dell guarantee fund. The Quartet scored in the Vivaldi-Bach Four-Piano Concerto.

Young Coloratura Heard

A newsworthy concert was that featuring Anna Maria Alberghetti, 14-year-old soprano, who in arias captivated a large audience with purity of tone, ease in exploring the upper register, and was immediately re-signed for next season. Alexander Hilsberg led a clear and forceful reading of Tchaikovsky's Fourth Symphony, he also assisted ably in Mischa Elman's Dell return, the violinist revealing wonted tonal warmth and musicianship in the Mendelssohn and Wieniawski D minor Concertos.

William Steinberg conducted four concerts of the 18, Erich Leinsdorf led three, and Hilsberg, Leonard Bernstein and Vladimir Golschmann each appeared twice.

Steinberg, besides conducting the Levant program, brought freshness to such standard works as Scheherazade and the Franck Symphony. He drew a big crowd for the latter list, and for the one with Risë Stevens, who sang delightfully excerpts from Carmen, other arias and songs. Repeating last season's success was the double-feature of Isaac Stern, in a vibrant performance of the Tchaikovsky Violin Concerto, and William Kapell, in a well-proportioned, tonally brilliant Rachmaninoff Second Concerto.

Verdi Program

Leinsdorf contributed a memorable evening of Verdi opera, listing generous

excerpts from Traviata and Rigoletto, with Elaine Malbin, Jan Peerce, Rosalind Nadell and Leonard Warren as soloists. All four singers were in excellent voice.

Leinsdorf conducted for the First Piano Quartet, and shared honors with John Sebastian, harmonica virtuoso, soloist in Kleinsinger's pleasant Street Concerto, and various short items.

Bernstein directed Mendelssohn's "Italian" Symphony with buoyant touch, then at the piano performed and led Ravel's Concerto in G with verve. In similar vein were excerpts from his own On the Town and Gershwin's An American in Paris. An overflow audience greeted Lauritz Melchior, with Bernstein conducting. The *heldentenor* scored in three Wagnerian numbers and popular songs. Bernstein also gave Schumann's Spring Symphony and Till Eulenspiegel.

The Ballet Theater drew a full house, performing Swan Lake, Fancy Free and the Tchaikovsky-Balanchine Theme and Variations. Antal Dorati's attractive symphonic program highlighted the Brahms First, musicianly in concept and performance. Sigmund Romberg was assisted by Jarmila Novotna, Warren Galjour and Gail Manners in his annual applauded appearance.

Tanglewood Begins With Bach Program

By Jules Wolffers

BOSTON.—Calling for a spirit of universality in the arts, Serge Koussevitzky opened the eighth session of the Berkshire Music Center at Tanglewood, on July 2 with an address which reaffirmed his belief that a department of the Fine Arts be established by the government. Students, faculty and guests were given a summary of the conductor's experiences through the past season.

There was no hint in the speech of the outburst which hit the first pages of the daily press in which Koussevitzky criticized the Boston Symphony management for engaging a guest-conductor for the Berkshire Festival without consulting him in advance. Nobody here is particularly happy about the situation, and it seems unfortunate that an association of 25 years' standing should be marred by unpleasantness of this sort.

For the chamber-orchestra series in the theatre-concert hall which precedes the large shed concerts, Dr. Koussevitzky programmed all six of the Brandenburg Concertos and all four of his orchestral suites. Other works in the first four all-Bach events included the Cantatas Nos. 83, 161, 80, 12 and 50. Lukas Foss was soloist in the A minor Klavier Concerto and Ruth Posselt played the E minor Violin Concerto. The soloists were excellent. Still to come were a brace of Mozart concerts in the preliminary series.

Finale in the Hub

Back in the Hub, Pops closed its season in style. Soloists were Victor Manusevitch in the Conus Violin Concerto; Leo Litwin in the first performance of The Smoky Mountain for piano and orchestra by Richard Addinsell; Bernhard Weiser, pianist, assisting in Falla's Nights in the Garden of Spain; and sixteen-year-old Bernard Kritzman with the Tchaikovsky Piano Concerot No. 1.

Among the guest conductors, Paul Cherkassky earned plaudits with his authority, competence and verve.

No sooner were the Pops over than the Boston Symphony Esplanade concerts started with Fiedler again at the helm, and thousands crowding the embankment nightly. This summer, however, heavy guest conductor assignments called him to both San Francisco and New York. If anything could reconcile Boston's musical masses to the absence of their favorite conductor it was the fine programs and effective conducting of Paul Cherkassky. Among the soloists scheduled were pianists Gerson Yessin and Bernard Kritzman, from the Pops soloist list.

Brief mention must be made of a fine organ recital given at the Boston University Marsh Chapel by Hugh Porter of Union Theological Seminary, New York; and the performance of the biblical scene, Balak and Balaam, by Hugo Adler, in Worcester.

Hollywood Bowl's 29th Year Starts

By C. Sharpless Hickman

LOS ANGELES.—Hollywood Bowl's 29th season of "Symphonies Under the Stars" opened with opera, when James Doolittle presented Gounod's Faust, as staged by Vladimir Rosing, conducted by Artur Rodzinski, and sung by Nadine Conner, Richard Tucker and Jerome Hines. The presentation, given on three evenings before a total audience of almost 30,000, was marked by ingenious staging (particularly in the Kermesse scene), superb orchestral accompaniment under Rodzinski, and capable vocalism.

The sound shell was removed, and Rita Glover's setting of a section of Leipzig stretched across the huge stage. A rapid flow of action was achieved by sliding or transparent panels in some of the sets (as for Faust's study and the prison scene), with only the Garden scene requiring additional set-in pieces. The substitution of a tenor in the role of Siebel was among many devices by which Rosing heightened dramatic impact. The chorus, trained by Hugo Strelitzer, was dramatically and vocally excellent.

Symphonic Programs

The two symphony concerts heard at the time of writing were conducted by Rodzinski. The first featured Dorothy Eustis as the soloist in Rachmaninoff's Second Piano Concerto, Stella Roman, "Met" soprano (in the finest voice we have heard her in several years) at the second sang exquisitely Beethoven's O Perfido, excerpts from Andrea Chenier, Die Tote Stadt, Forza del Destino, Tosca, and Liu's aria from Turandot.

Rodzinski's conducting of Stravinsky's Fire Bird Suite and Strauss' Till Eulenspiegel were highlights of these concerts. As in Faust, the Los Angeles Philharmonic Orchestra acquitted itself with far more distinction than one usually expects from the Bowl's sometimes hastily-prepared programs. Other works heard were the Beethoven Fifth and Franck symphonies, the Russian and Ludmilla, Oberon, and Fledermaus overtures.

The annual Gershwin night, conducted by Carmen Dragon, was distinguished chiefly by the facile playing of the Rhapsody in Blue by Marco Wolff, Jr., and the singing of the Roger Wagner Chorale. Some 15,000 attended. Six of the eight programs planned for the last half of July will feature the Ballet Russe de Monte Carlo in standard ballet repertoire.

Other Outdoor Music

Outdoor music is again flourishing at the Greek Theatre in Griffith Park, where Gene Mann's fine production of Irving Berlin's Miss Liberty enlivened a work hardly up to the composer's usual standard. This was followed by an engaging version of Finian's Rainbow, with Ella Logan, David Wayne and Albert Sharpe of the Broadway cast, and excellent musical direction by Jaye Rubanoff.

Other traditional summer music events included the resumption of free concerts at the Redlands Bowl, and the Los Angeles Civic Light Opera Association's annual season, opened with Edwin Lester's production of Chocolate Soldier, with Marion Bell, Wilbur Evans and Salvatore Baccaloni, and followed by a two-month run of South Pacific by the national company.

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Stadium Concerts Curtailed; Notables Appear

The Lewisohn Stadium concerts by the New York Philharmonic-Symphony Orchestra have been curtailed for the first time in their 33-year history, and will close on Aug. 5, a week earlier than planned. The announcement, made on July 19 by Mrs. Charles S. Guggenheimer, chairman of the concerts since their inception, stated that "the continuous bad weather which wrought havoc with the first half of Stadium Concerts' 1950 schedule, in the face of an unprecedentedly high operating budget for the series, necessitated the curtailment." Nevertheless, a shifting forward of programs was made so that most features could be included. An appeal for $50,000 was made to the public.

Following the appearance of Pierre Monteux as batonist on July 19, with Abba Bogin soloist in the Schumann Piano Concerto, the schedule was rearranged as follows:

July 20, Monteux conducting, Simon Barere soloist in Tchaikovsky's B flat minor Concerto; July 21, "Night of Italian Opera," Alfredo Antonini conducting, Jan Peerce, Robert Weede, Salvatore Baccaloni and Margarita Zambrana soloists; July 24, Monteux with Stell Andersen, pianist; and Beverly Somach, violinist, soloists; July 25, Monteux leading works of Berlioz, Chausson, Respighi and Falla; July 28, Monteux conducting, Naoum Blinder soloist in Brahms Violin Concerto; July 27, Monteux, First Piano Quartet soloists in Bach A minor Concerto and other works; July 29; "Night in Vienna," Robert Stolz, conductor-composer, Irra Petina and Kurt Baum soloists; July 31, Vladimir Golschmann conducting, Zino Francescatti playing Beethoven Violin Concerto; Aug. 1, Golschmann in orchestral program including Brahms' First Symphony; Aug. 2, Golschmann, with Jeanne Mitchell, violin soloist in Prokofieff's Second Concerto, and Baibina Brainina in Rachmaninoff's Second Piano Concerto; Aug. 3, Golschmann, with Isaac Stern soloist in Mendelssohn Violin Concerto; Aug. 5, "Rodgers and Hammerstein Night," with Salvatore Del Isola conducting, Gladys Swarthout, Annamary Dickey, Robert Weede and Thomas Hayward, soloists.

HANDS ACROSS THE SEA . . . At a Lewisohn Stadium rehearsal, while conductor Alexander Smallens, right, looks on, Mischa Elman, a soloist there lately, pauses to greet Mariko Iwamoto, youthful violinist, here from Japan to make appearances on tour. (Photo—Enell, Inc.)

Carvalho on Podium

The performances of the week of June 26 at the Lewisohn Stadium were enlivened by the conductorial debut of Eleazar De Carvalho and the first Stadium appearance of the 13-year-old soprano, Anna Maria Alberghetti. On Monday evening the program offered the F minor Symphony of Tchaikovsky, Berlioz's Overture to Benvenuto Cellini, Copland's Outdoor Overture and the Brahms Concerto in D major for Violin and Orchestra, with Nathan Milstein as soloist. The young Brazilian, conducting without score in his entire assignments, evidenced mastery of varied styles, though the orchestra did not appear to be in its best form. The Brahms was the high point in direction and orchestral execution, Milstein playing with clear and accurate brilliance.

Tuesday brought Rimsky-Korsakoff's Russian Easter Overture, Falla's suite El Amor Brujo, and the Sibelius Symphony in D major. Tamara Bering, personable young mezzo-soprano, was heard in the vocal solos, receiving an audience ovation with the conductor after the Falla work.

De Carvalho and the orchestra coordinated to best advantage in the Wednesday night presentation. The Gomez Overture to Il Guarany opened the program pleasantly; the Rimsky-Korsakoff Scheherazade was tonally glowing and colorful; the Dvorak Concerto for Violin and Orchestra, with Michael Rosenker playing the melodious movements with technical fluency, and Fernandez's Batuque as a stirring final number, were effective,bringing plaudits for conductor, soloist and ensemble.

On June 29, Alexander Smallens led the orchestra in Mendelssohn, Mascagni, Smetana, Tchaikovsky and Verdi excerpts for orchestra and in accompaniments for the small Italian soprano. Anna Maria Alberghetti is a truly gifted little girl; her voice is pure, sweet in timbre, easily projected and with a sparkle in fioritura passages. She sang her arias, Caro Nome,the Lucia Mad Scene and Rossini's Una Voce poco fa with delightful poise and a musicality which charmed her hearers. At the conclusion of the printed list, accompanied by her mother at the piano, she added several Italian songs in response to the encore demands.

Weill Memorial Concert

The Kurt Weil Memorial concert, postponed by the Monday night storm, was heard with all its scheduled features on Tuesday, July 11. One of the most interesting popular programs of the series, it offered an array of well-known vocalists in excerpts from the best of the Weill music for the stage. The first half was devoted to 12 numbers from Lost in the Stars with Todd Duncan, star of the Broadway production, singing many of the hit tunes. The baritone was in splendid voice, and his artistry and fine style won an ovation. Soprano Inez Matthews disclosed to the Stadium audience her beautiful, emotionally-appealing voice, and achieved a major success. Ten-year-old Herbert Coleman, spiritedly singing The Big Black Mole, created something of a sensation. There was an assisting chorus, and Jay Lerner served as narrator. Following the intermission, Maxwell Anderson spoke soberly and sincerely of Kurt Weill, artist and friend of artists.

The staging of Down in the Valley, cleverly accomplished by the use of a step-ladder for levels, the colorful costuming and the good singing held audience attention. The cast listed Elaine Malbin, Victor Clarke (a tenor of great promise), Norman Atkins, Raymond Symonette and a chorus. Joseph James substituted at short notice in one of the baritone roles, not designated. Dino Yannopoulos was stage director for the opera. Maurice Levine conducted.

Operetta pieces from Love Life, One Touch of Venus and Knickerbocker Holiday sung by Todd Duncan and Inez Matthews completed the program. As a tribute to a colleague, Robert Russell Bennett, amplified and extended the Weill orchestrations to meet the proportions of the Philharmonic ensemble.

Monteux Returns

A master conductor took over the baton on July 17 when Pierre Monteux mounted the stage for his fifth consecutive appearance at the Stadium. In Tchaikovsky's Symphony No. 4 he achieved from the orchestra (which followed willingly his most convincing interpretative intentions) a reading memorable in its melodic sweep and of carefully balanced dynamic range.

The exciting Claudio Arrau played Brahms' Piano concerto No. 2 in B flat major. This reporter utilized the intermission time to hurry downtown and watch the second half of the program on the television screen as carried by NBT. The success of the telecast was

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outstanding. The tonal reproduction was excellent, the balance between solo instrument and orchestra well maintained. To see Monteux conduct from the intimate video vantage point, drew the spectator into the magic circle of this powerful personality. Mr. Arrau at the piano, tossing off with apparent ease the tremendous difficulties of the concerto, was equally impressive. The audience of 8,000 was enthusiastic, and insistent applause brought four encores.

On July 3 Alexander Borovsky accompanied subtly by Smallens, and the orchestra played brilliantly Liszt's Piano Concerto in E flat major. Without ever being banal, the excellent pianist gave the work the necessary sweep and virtuosity. He was greatly applauded and responded with encore compositions by Liszt. The orchestral portion of the program was Mozart's "Jupiter" Symphony and Brahms' Symphony No. 3.

Balazs Leads Own Symphony

The Independence Day concert brought the debut of Frederick Balazs as the conductor of a program which in accordance with the Hungarian descent of the youthful maestro listed Liszt's Tasso, Bartok's Dance Suite and Mr. Balazs' own work, An American Symphony (based on mottoes by Walt Whitman). The last composition underlines the talent of Mr. Balazs, who writes music easy to grasp, if not always original. Especially the first and second movement of the symphony are pleasant to listen to and effective for the orchestra. As soloist of the evening, Harry Shub played Wieniawski's Violin Concerto in D minor, with excellent technical and musical results. His overindulgence in encores (he played five pieces) added little to the good impression he made as soloist with the orchestra. Mr. Balazs, the regular conductor of the Wichita Falls, Tex., Symphony, led the orchestra in a rather pedestrian reading of Beethoven's Egmont Overture.

Before a more than sold-out house the annual Gershwin Night took place on July 6. The 23,000 present were swept off their feet by the ever-irresistible tunes of the American composer and the authentic interpretations of Alexander Smallens and the orchestra. Oscar Levant was soloist in the Piano concerto in F and the Rhapsody in Blue.

Opera Singers Heard

With Howard Barlow as conductor and Eleanor Steber, Metropolitan soprano, and Gerson Yessin, pianist, as soloists, the concert on July 14 (postponed because of rain from the 13th) presented the lovely singer in operatic excerpts from Verdi's Otello and Ernani and later in popular songs by Katscher, Schwartz, Coates and Lehar. Mr. Yessin appeared in the local premiere of Elizabeth Firestone's Concertino for piano and orchestra, a work in which he could show his pianistic brilliance. The composer revealed pleasing melodic traits, despite influences of Tchaikovsky and Rachmaninoff. Mr. Barlow offered straightforward readings of Beethoven's Symphony No. 1, and works by Offenbach and Goldmark.

A good-sized audience listened appreciatively to French Opera Night on July 15. With Alexander Smallens conducting, Frances Yeend, soprano; Elena Nikolaidi, contralto; Eugene Conley, tenor, and Robert Merrill, baritone, offered excerpts from Lalo's Le Roi d'Ys, Massenet's Manon, Saint-Saens' Samson and Dalila, Thomas' Mignon, Gounod's Faust, Bizet's Carmen. All were feted.

Mariko Iwamoto Plans First Tour of America

Seldom has an out-of-season first New York appearance aroused such interest as the recital of Mariko Iwamoto, 24-year-old Japanese violinist, which took place in Town Hall on June 14. This personable young artist, prominent in Japan since she was a child prodigy, is following her auspicious introduction with a tour of the country. Her visit here, under private contract for concert appearances, has been personally approved by General Douglas MacArthur.

The violinist was born in Tokyo on Jan. 19, 1926. At the age of four she was the author of poems, and had asked for violin lessons. These began when she was five, and by the time she was eleven, she attracted the attention of leading music authorities. That year she entered in the National Music Concours, passed the preliminary tests before her twelfth birthday, and soon after passed the final tests and won first place as violinist. She made her initial recording, the first movement of Max Bruch's Concerto, and broadcast on national and international networks.

Miss Iwamoto bowed in public recital when she was thirteen, and the following year played with the Tokyo Symphony under Hideo Saito. At this time she organized the Iwamoto String Quartet, with Mr. Saito as cellist and herself as first violin. Another honor came when all the winners of National Music Concours were asked to play before one hundred leading music authorities of Japan. Miss Iwamoto was selected among the ten best artists.

In 1946 she was appointed full professor at the Tokyo Academy of Music, believed to be the youngest to hold this rank and the first professor without diploma. At twenty-two she was a judge in the National Music Concours and at twenty-three one of two nominees for membership in the National Academy of Arts.

Mariko Iwamoto studied first with Mrs. Anna Buvanova Ono, a graduate of Leopold Auer's Conservatory in St. Petersburg, and later with Hideo Saito. She has recorded with both Victor and Columbia.

Blatt Resigns Arkansas Post

LITTLE ROCK, ARK.—Josef Blatt, for two seasons conductor of the Arkansas State Symphony, has resigned from that post to act as accompanist to several artists on tour. During Mr. Blatt's tenure, his programs included Beethoven's Fifth, Sixth, Eighth and Ninth Symphonies; the First and Second Symphonies of Brahms and the Requiem; the Wayfarer and Death song cycles of Mahler; ballet evenings, and a full length production of Trovatore with all-Arkansas talent and English translation by Mr. Blatt. Lack of financial support is given as the reason of Mr. Blatt's resignation.

Evelyn MacGregor in the West

Evelyn MacGregor, contralto, heard for several years on the radio feature American Album of Familiar Music, is spending the summer near San Francisco. Miss MacGregor's fall activities start with a series of broadcasts on the west coast Standard Symphony Hour, after which she comes east for an early fall concert tour. The singer ended her season with an appearance with the Pueblo (Colo.) Symphony, Raffaello Cavallo conducting.

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ON CARIBBEAN TOUR . . . Charlotte Martin, pianist, in the Dominican Republic with Jose de J. Nunez y Dominguez, Mexican Ambassador, and Abel Eisenberg, conductor of the country's symphony orchestra, with whom Miss Martin played six concerts at the invitation of General Trujillo.

Mexico City Patrons Respond to Artistry

MEXICO.—Claudio Arrau at the piano and Rafael Kubelik on the podium to conduct the Philharmonic Orchestra gave us such a magnificent interpretation of the Brahms Second Piano Concerto as it has rarely been my privilege to hear. It served well to give the Mexicans, so little conversant with Brahms' music, a true idea of its significance.

The opera-goers in this season of the National Opera Association productions have given the Americans, Robert Weede and Leonard Warren, the most enthusiastic and warmest welcome to Mexico. Their appearances, in whatever roles they essayed, have added up to triumphs —for Weede chiefly for his Pagliacci Prologue, sung with beauty of tone and with a distinctive impersonation. Warren's impersonation in the name role of Simon Bocanegra won him like acclaim.

To sum up, as the season draws to a close, it may be said that, with occasional lapses the company has sustained a consistently high level of performance; and that in the face of many obstacles and difficulties. There has been a notable unity and coherence in the performances; the principlals—Mexican (Roberto Silva and others), Greek (Maria Callas), Italian (Giulietta Simionato), the Americans (Warren and Weede), and not forgetting Kurt Baum, who has been here several seasons,—have all achieved personal successes. The chorus this season has been notably good, augmented effectively for Simon Bocanegra. Directors were the Italian-born Mexican, Guido Picco; also Humberto Mugnai, and Renato Cellini. Stage director was Desire Defrere.

The repertory included Norma, Aida, Trovatore, Simon Boccanegra, Tosca, the double bill, Cavalleria Rusticana and Pagliacci, and Falstaff.

The obstacles to be met, always latent, and this year coming to the surface with tragic violence, have to do principally with the use of the Bellas Artes stage and auditorium by private enterprises. The logical solution of these difficulties would be, as I have written before, for a group of wealthy Mexicans to build another opera house. To my way of thinking, it makes no sense that a city of nearly 3,000,000 people, as is Mexico today, should have only one adequate concert hall, and that one a continual bone of contention.

Country's Music Art Developing

However, when viewed from many different angles, musical art in Mexico is developing rapidly. In the field of education, new centers of music instruction are being opened throughout the Republic—from Tiajuana in the north, to Merida and Oaxaca in the south. The national conservatories are being reorganized to function under the new plan. The person largely responsible for this constructive work is Luis Sandi, chief of the Department of Music of the INBA (National Institute of Fine Arts, directed by Carlos Chavez); his able assistant in this work is Salvador Ochoa, excellent musician and good executive.

Orchestras are developing as permanent organizations. No longer is symphonic activity confined to Mexico Ctiy. The town of Xalapa, in the State of Veracruz, has boasted for some years a permanent orchestra, directed by the excellent musician and scholar, José Yves Limantour, scion of a well-known and distinguished Mexican family. He has had opportunity for travel and study abroad, and has taken full advantage of these opportunities. Recently he was invited to direct orchestras in Paris and Belgium.

Another orchestra of note is in Guadalajara, a community that now competes with Mexico City in both commerce and arts. The conductor is Leslie Hodge, who came here some years ago for this very work. He has built a major orchestra which every year comes to Mexico City for a series of concerts in the Bellas Artes, sponsored by Chavez's INBA.

New Zealand Welcomes New Orchestral Head

WELLINGTON, N. Z.—Music life here has received a fillip by the recent appointment of Michael Bowles to the conductorship of the N. Z. National Orchestra. He formerly led the Irish Symphony in Dublin but came to this country an entire stranger, recommended by Sir Adrian Boult and other British musicians.

New Zealand's National Orchestra is subsidized by the Government and is under the direct administration of the State Broadcasting Service. Its 70 members are well paid, and receive additional travelling allowances when touring.

Though not spectacular in his podium manner, Bowles obtained from his players superlative results. A packed audience, including the Governor-General, Sir Bernard Freyberg, gave him cheers. The program included Mozart's Magic Flute Overture; En Saga by Sibelius; Tchaikovsky's Fifth Symphony and smaller works. The orchestra played as if inspired, and the concert made a deep impression on all present.

Other recent events include the performance from memory by Gerhard Willner of Beethoven's 32 Piano Sonatas in eight recitals. This artist from Austria, and his wife Dora, soprano, have settled here and become citizens. They have given recitals and are leaving shortly on a joint tour of Australia.

Pianistic Visitors

Pianists who have visited New Zealand in the past year or two are Simon Barere, Moiseiwitsch, Solomon, Isador Goodman, Moura Lympany and Pnina Salzman. Among native pianists, Tessa Birnie, of Auckland, a pupil of Schnabel, will play with English orchestras next season. Another young Auckland pianist, Barbara Jung, is now completing her studies at the London Royal College of Music.

Most of New Zealand talent must go overseas to attain recognition, because this country of only some 2,000,000 provides a limited scope for this. Striking exceptions, however, are Cara Hill, pianist, and Alex Lindsay, violinist, who after successes in other countries have returned to New Zealand and have contrived to keep in the public eye.

The Government is to be heartily congratulated upon its enterprise in forming and maintaining a full symphony Orchestra, which will provide solo opportunities for resident artists.

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London Hails The Ring, Koussevitzky Concerts

By Arthur Notcutt

LONDON.—Recent outstanding events were the four concerts conducted by Serge Koussevitzky with the London Philharmonic, in Albert Hall, after fifteen years' absence, and the annual Ring cycles at Covent Garden. The former Boston Symphony leader received a warm welcome, and his programs achieved astonishing results. It is many years since we had heard such a vivid performance of Tchaikovsky's Fifth Symphony—which sounded revitalized, a *tour de force* of brilliance and virtuosity. Debussy's La Mer was interpreted with color and sensitiveness.

The second concert presented Dame Myra Hess in the Beethoven G major Piano Concerto, performed with poetry and flawless taste. The Symphony was Sibelius No. 2, also played as the concluding item of the next Albert Hall concert—the other works being Brahms No. 4 and the Leonore Overture No. 3. The final concert, at the Albert Hall, listed Beethoven No. 1 and No. 9—with Joan Hammond, Ripley, Lewis, Parsons as soloists and the London Philharmonic Choir. The veteran conductor—even in his long career—can hardly ever have received such an enthusiastic ovation and has re-established himself firmly in the affections of the British public. All the concerts were broadcast.

Wagner Appeals

The two Ring cycles at Covent Garden were held a few weeks later than last year, and this unfortunately deprived us of Hans Hotter. He is subject to that unpleasant complaint, hay-fever, which caused his withdrawal from the second cycle last year. As some compensation, there were several interesting changes of cast, the most important being Ludwig Weber as Fasolt and Hagen. He sang these roles here before the war and his magnificent voice is as fine as ever, his embodiment of Hagen superb in its malevolence, subtlety and gift of characterization.

The Australian soprano Sylvia Fisher, a member of the resident company, has shown her quality in previous roles but it is doubtful if anyone was prepared for the beauty of her singing as Sieglinde. She was supremely fine in the touching scene in the third act. The new Wotan, Andreas Boehm, improved steadily as the cycle progressed and sang with compelling dramatic power and sonority as the Wanderer. His voice is of ample volume—a rich bass-baritone—but lacks color, and he appears not to have any real *mezza-voce*. Stocky in build, his appearance is impressive and he is an excellent actor.

A new Erda, Jean Watson, the Canadian contralto, sang with real beauty; her diction and phrasing were exemplary with a smooth and rich tone. Constance Shacklock assumed the role of Fricka in the second cycle for the first time; her voice and style lent dignity to this vitally important role. The rest of the cast were mainly the same as last year, and the English singers have gained by experience.

Flagstad Impresses

What fresh praise can be written of Flagstad's Brünnhilde? She makes no secret of her 55 years, yet her voice appears to have acquired an added warmth. She never spares herself either in rehearsal or performance and sang with gorgeous tone and splendor; though, perhaps wisely, she omits the high "C's" in the two duets with Siegfried. Only superlatives can describe her emotional power and grandeur.

She was, as before, nobly supported by Svanholm. His young Siegfried is, in the opinion of this reviewer, the most satisfying from every point of view that Covent Garden has heard since the early part of this century. He also showed his versatility in his clever conception of Loge and his romantic bearing as Siegmund, and has been a tower of strength throughout the cycle.

The Mime was Zimmerman, whose clever portrayal of the crafty dwarf was heard here in a pre-war season. Other roles were taken by Doris Dorée, American soprano, as an attractive Gutrune; and Edith Coates, whose Fricka in the first cycle was sung with dramatic conviction. As Waltraute, the latter was miscast—this music requires a far smoother tone. The Norns were first rate, the Rhine Maidens less so.

BROADCAST . . . Kirsten Flagstad and Set Svanholm at the microphone.

The production was again by Friedrich Schramm and had many features of interest, the enormous difficulties of the opening and closing scenes being in a great measure successfully surmounted. In regard to the orchestral playing, while this was generally on a higher level than before, the tone of the higher strings lacked richness and there was some coarse playing by the brass in forte passages. Karl Rankl is a sound Wagnerian, but his reading is lacking in the poetry and romance so essential in this marvelous score, and often the climaxes are too noisy.

Istomin in Prades

Eugene Istomin, American pianist, who was one of the soloists at the Prades Festival under Pablo Casals, preceded his appearances there with recitals in Paris and Marseilles. While in Prades, Mr. Istomin made 22 Bach recordings for Columbia Records with Casals and other musicians and in solo performances. At the invitation of Casals, the young American pianist is spending the rest of the summer at Prades, playing sonatas, until Aug. 27 when he will be heard in Vichy. This visit was also interrupted on July 25 by a trip to London to record two Mozart sonatas. An extensive European concert itinerary will be filled by Mr. Istomin before he returns to the United States. His Carnegie Hall recital in New York, originally scheduled for early fall, has been postponed until later in the season.

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Boston Plays Host to 20th Guild Convention

BOSTON.—The 20th convention of the American Guild of Organists foregathered June 19 to 23, with the Copley Plaza Hotel as headquarters. On opening date a choral evensong was given at Trinity Church, with the choir directed by Dr. Francis W. Snow, and organ numbers played by Dr. Carl McKinley and George Faxon; a recital by Virgil Fox took place at Emmanuel Church, and the Messe des Pauvres by Satie was sung there under Grover J. Oberle. Nightly receptions were held at the hotel, with Christopher Tenley as master of ceremonies.

Official opening brought greetings from Mayor John B. Hynes of Boston, and messages from S. Lewis Elmer, warden of the Guild, and others. A discussion session on Church Music as a Profession had Dr. William H. Barnes as moderator, and speakers included Rudolph Elie, Harold Gleason, Dean Edward A. Grossmann of the Missouri Chapter, and Rosario Mazzeo. Dr. Alexander McCurdy, organist, and Flora Greenwood, harpist, gave a joint musicale in the hotel ballroom. An unusual program at historic King's Chapel brought organ works played by Charles Brand, and music of colonial America sung by the Yankee Choristers, trained by William E. Zeuch and conducted by Oliver Daniel of CBS.

Modern Programs a Feature

The schedule further included an illustrated lecture by Werner Mueller, M.D., on The Miracle of Hearing; and a program of contemporary music at Jordan Hall, a feature being Stravinsky's Mass by the Chorus pro Musica. Alfred Nash Patterson, conductor, and organ numbers by Schoenberg and Karl Höller played by Robert Ellis. Modern organ music by Hindemith, and various French and American composers was interpreted by Catherine Crozier at the Church of the Advent.

A Choral Workshop session was given by Fred Waring, followed by concertos for organ and string orchestra composed by Walter Piston, Ellis B. Kohs and Leo Sowerby and played by the Fiedler Sinfonietta, Arthur Fiedler conducting, the soloists being Robert Ellis, Mary Crowley Vivian and William Watkins.

A visit was made to Philips Academy, Andover, where the Guild's 1951 test pieces were set forth in Cochran Chapel by Harold W. Friedell; and to Methuen Memorial Music Hall, where Fritz Heitmann, of the Berlin Cathedral and Hochschule, and of the Andover Organ Institute faculty, gave a recital. The Guild prize anthem, by Landahl, was sung by the Organ Institute Chorus under Arthur Howes at the former event.

A.G.O. Night at the Boston Pops on Wednesday was a jovial affair, with E. Power Biggs as soloist under Fiedler's baton in Sowerby's Concerto in C major.

Discussion Sessions

Discussion sessions on Organ Design were held under Senator Emerson Richards, and Planned Acoustics in Relation to Music, with Dr. Werner Mueller as moderator, and speakers including Dr. Norman Coke-Jephcott, Cyrus Durgin, G. Donald Harrison and the Rev. Dr. Edward N. West. A subsequent novelty was a two-organ recital by Fenner Douglass, and Lawrence H. Moe.

Later events were an organ recital by Arthur Poister, of Syracuse University at Symphony Hall; a lecture by Dr. Archibald T. Davison, of Harvard, on The Church Choir of the Future; an organ concert by Ernest White; and an impressive Bach service at Trinity Church, at which that composer's Magnificat was given by the Chorus pro Musica, under Dr. Ifor Jones, conductor of the Bethlehem Bach Choir. Robert Noehren was heard in organ works.

The annual business session was followed by a discussion program on Guild Examinations, with Harold Friedell as moderator, and speakers including Rowland W. Dunham, Carl McKinley, and Harris Shaw. A ballroom concert for small organ by Robert Owen, was given with the assistance of Louis Speyer, English horn.

A sightseeing trip to Cambridge included a short Promenade Concert of Bach works by Mary Crowley Vivian on the baroque organ in the Harvard Germanic Museum, and a recital at Memorial Church by Robert Whitley, the 1950 A.G.O. contest winner.

Program at St. John the Evangelist Church was sung by the Schola Cantorum, with Everett Titcomb conducting rare Gregorian and other liturgical works of past and present, and with organ contributions by Theodore Marier. Final event was the banquet, at which the principal speaker was Charles O'Connell, conductor and author.

The scope of the events and their successful presentation owed much to the committee, headed by Joseph S. Whiteford, general chairman, and Ruth Barrett Phelps, Dean of the Massachusetts Chapter, assisted by New England organ notables.

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For Organ Solo

ELEVEN CHORALE PRELUDES, op. 122, by Brahms, edited by E. Power Biggs. Music Press, Inc., N. Y. $3.

These chorale-preludes, written in the last year of Brahms' life, in memory of his friend, Clara Schumann, were first published posthumously in 1902. Mr. Biggs has edited the works for practical organ playing. The score includes the original chorale with words, and then the organ elaboration, with careful markings as to where solo voices appear.

VARIATIONS ON AMERICA FOR ORGAN (1891) and Adeste Fidelis in an Organ Prelude (1897), by Charles Ives. Music Press, Inc., N. Y. $1.50.

Two of the early (albeit even then original) works of Ives, the more elaborate being the Variations on America, which consists of an Introduction, a Chorale and five Variations. Written at 16, it is a remarkable opus, especially in the variety of its rhythms. The Adeste Fidelis is a two-page, rather broadly (and discordantly) harmonized version of the old Latin hymn tune.

MEDITATION FROM THAIS, by Massenet; arranged for Hammond or Pipe Organ by Gerard Alphenaar. Edward B. Marks Music Corp., N. Y. 60c.

The melodious interlude is here cleverly adapted by Mr. Alphenaar to form an "Andante Religioso," with alternate directions for use on either the standard or electronic organ. Despite its secular origin and because of its devotional mood, it might serve as an attractive offertory.

CAPRICCIO, by Ellis Kohs. Mercury Music Corp., N. Y. $1.

An animated modern work which has its share of salty dissonances, yet maintains transparency of texture and pleases by its exuberant and vigorous style. Nine pages in length, it is original in structure and would well repay the interest of a contemporary-minded organist.

Sacred Vocal Solos

ATB

BEATA PROGENIES, motet from the Old Hall MS, by Lionel Power (c. 1420); edited by A. T. Batts. Stainer & Bell, Ltd., London; Galaxy Music Corp., N. Y. 15c.

Issued in the Fayrfax Series of Early English choral music, under the general editorship of Don Anselm Hughes, O.S.B., this brief work is by a little known figure who has been called "the greatest English composer of the early 15th Century after Dunstable." A sonorous and quaintly modal bit of writing, the text in Latin. Two pages, unaccompanied.

For Two Voices

GLAD AND BLITHE, edited by Charles Kennedy Scott. Stainer & Bell, Ltd., London; Galaxy Music Corp., N. Y. 15c.

This rare piece is a 15th century English version of the Christmas Sequence "Laetabundus," founded on a plainsong melody. The words are in quaint English, with Latin tags at intervals. This delightful work comes from the Bodleian MS, Selden B 26, which is also the source of the Agincourt Song and other music. Unaccompanied.

For Unison Voices and Organ

JUBILATE DEO, by Herbert Leslie Smith. Stainer & Bell, Ltd., London; Galaxy Music Corp., N. Y.

"O be joyful in the Lord" is the burden of this short, attractive work, written effectively for the voices, with the high and low ones alternating in various passages. It concludes with a page of unison singing and a fervent "Amen" on a sustained D. The organ accompaniment is richly and sonorously harmonized. 4 pages.

THE DANCE: By ROSALYN KROKOVER

SUMMER DANCE ACTIVITIES AT TWO ESTABLISHED DANCE CENTERS . . . Upper left: La Meri, Iva Kitchell, Helen Djermolinska and Pola Nirenska surround Ted Shawn after a performance at Jacob's Pillow. Upper right: View of the Perry-Mansfield School of the Theatre, near Steamboat Springs, Colorado. Lower left: Folk dancers practicing at the Perry-Mansfield School. Lower right: View of the Jacob's Pillow Theatre.

Ballet Theatre is the only major company that has been active in New York City this summer. On July 8 it took over the entire program at the Lewisohn Stadium by giving three ballets—Swan Lake, Fancy Free and Princess Aurora—with the Philharmonic Symphony under the direction of the Ballet Company's regular conductor, Max Goberman. Next to the Gershwin night, the ballet probably drew the largest audience of the season. If something could be worked out whereby the spectators in the field seats could see more than from just the waist up, good ballet once a week might be an answer to swelling the box office receipts for the summer months, at the Lewisohn Stadium.

Natural outdoor light hindered the quality of fantasy so necessary to Swan Lake. Technically, though, the dancers gave a fine account of themselves. Nora Kaye was a brilliant, if not particularly lyric, Swan Queen; and Igor Youskevitch was the ever-exciting Prince. Because it was danced against a bare setting and without props, Swan Lake was difficult for those unfamiliar with the work to grasp the story, which was nevertheless enjoyable for its terpsichorean merits alone.

Fancy Free probably would have fared better with no props and the natural light that fell to Swan Lake. The ballet had no sooner started than the lamppost was knocked down (and later dragged out by a stage hand). During Paul Godkin's solo a fuse blew and everyone, including the audience, was left completely in the dark. This situation was soon remedied and the ballet was brought to a rousing conclusion. The cast included Paul Godkin, Eric Braun, John Kriza, Jacqueline Dodge, Norma Vance, Mary Burr and Frederic Schaffen.

The final ballet, Princess Aurora, found everything in working order, and therefore it had the advantage over the others. It also proved to be a delightful and colorful work for the outdoor setting. Nana Gollner and John Kriza were the Princess and Prince while Nora Kaye and Igor Youskevitch danced the Bluebird Variation. It was an all-around good performance.

Giselle Televised

On July 16 Giselle was televised in its entirety with Nora Kaye, Igor Youskevitch and Diana Adams in the chief roles. Unfortunately we just saw the second act. That, however, would be the one most difficult to televise because of the large corps de ballet, the dramatic theme weaving throughout and the dream-like, ethereal atmosphere. These elements were all surprisingly well captured; and although objection could be raised about a few individual choices of shots, the over-all effect was excellent and the problems were met intelligently.

European Tour Cancelled

After completing all the details for a five-month European tour abroad, the Ballet Theatre plans had to be cancelled because of the situation in Korea. The tour was to have been made with the co-operation of the State Department and the Department of Defense, and the company was to have appeared, among other places, before the American Armed Forces in Germany. However, due to the war in Korea it was decided unwise to commit military aircraft to carry ballet personnel to and from Europe at this time.

This is very much to be regretted since the company had been considerably strengthened. It would take nothing short of a miracle to find five solid months of work for the group in this country on so short a notice.

Perry-Mansfield Folk Dance Festival

In addition to its usual dance and theatre events, the Perry-Mansfield School of the Theatre, located near Steamboat Springs in Colorado, is inaugurating its first annual square-dance festival which is to take place Aug. 9 through Aug. 11. Square dance groups from all over the state of Colorado are eligible and Ricky Holden, the popular Texas "caller" from San Antonio, will act in his usual capacity for the finals on Aug. 12. The contestants will be judged on three points: technical execution (50%), ease, expression, enthusiasm (30%), and costumes (20%). Somewhat of an innovation will be Squares on Horseback. The top equestrian team of the Perry-Mansfield camp and the nearby Lowell Whiteman Ranch for boys will give a demonstration of square dancing on horseback.

Dance News

Iva Kitchell has had to cancel her European tour because of new early fall commitments in this country. . . . Pearl Primus, backed by the East and West Association, will give a Fall Broadway presentation inspired by her recent African jungle travels. . . . Taji Bey and Kharis, the Oriental dancers, appeared as guest artists with the Syracuse Summer Symphony Orchestra, conducted by Dr. Joseph Broane, on July 26.

Operetta Series for South Dakota

Sam Morgenstern has been appointed musical director of the Black Hills Light Opera Company in Rapid City, S. D. He is a composer and choral director for the Mannes School of Music. The ten-weeks' season opened on July 2 with Herbert's Naughty Marietta, and will also include works by Lehar and Oscar Straus. This is the first time such a program has been presented in the natural amphitheatre there. Floyd L. Sparks is general manager, and Roger Garry, formerly with the Dallas Starlight Opera, the stage manager.

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SILHOUETTES By MARY CRAIG

Step from Studio-Singer To Artist Most Exacting

The actual development from beginning student to artist is usually a more or less continuous one, though the process may be interrupted or hastened at various intervals. There are also several noticeable stages in the progress that may be considered separately in most cases. Perhaps the most important is the final step from the possession of advanced technical skill to the command of artistic achievement.

In a recent discussion with Dolf Swing, New York voice teacher and coach, and faculty member of the Juilliard School of Music, the problems attendant on this critical point in a singer's evolution were described with some detail.

"Let us assume that the cart has followed the horse," Mr. Swing stipulated. "By that, in vocal development, I mean that the possessor of a sufficiently mature and 'good' voice has started lessons at about the age of 18 or earlier. This vocal organ has developed through the beginning exercises, strengthened and flowered into an instrument with clarity, resonance and flexible sensitivity at about 24, while musicianship, languages, sense of styles and phrasing have kept pace. The biggest step of all then remains to be taken.

"The process of working through the sub-conscious nervous system to concrete aesthetic sound-concepts, until the talented pupil recognizes them through the simple pattern of repeated experiences, seems intangible and difficult of description. But the artist's command of an abstract world of thrilling color and contrast, of emotion, psychology and philosophy restrained to naturalness and strength of expression, is even more so. It must be induced and suggested.

Re-creating a Song

"The re-creation of a song is not a matter of filling a steel-rigid form with sound, nor a sure-fire artificial excitement with a long, loud noise at the end. It is what the word implies—re-creation—and the student must learn to realize this factor. Fluent phrasing and an adept grasp of style bridge the gap between seeking and finding—between the 'learner' and the performer.

"Here is where the intelligence and innate gift for song in the individual student become decisive forces; for in the final analysis, it is the singer and not his or her teacher who will be obliged to stand on stage and deliver vocal sounds and words in artistic verity. On the instructor's part, much of experience may be utilized to aid the advancement and development of the pupil.

For example, the correct use of languages for varied reasons of tonal color, the understanding of the technique of bringing importance and dramatic intensity to a sustained mood of magnitude, by employing legato phrasing plus sustained articulation of *unimportant* elements; the visualization of the architecture of a song, how to make the vowel coloration and consonantal accents assert the majesty or suggest the subtlety of the text, as the case may be—all these are variations of study which can be directed by the teacher. The catalyst is the pupil's ability.

Attaining the Artist's Accolade

"But, before the last and greatest step is taken into the realm of artistry, one must not overlook the fact that the vocal instrument must have gone through a period of intensive training. When the student merges into the artist, values undergo a vital though imperceptible change. The song itself becomes paramount; technique must be so perfected as to be subordinate; any trick that detracts from the meaning of poetic expression is a flaw. Perhaps this is the reason for the failure of so many fairly good singers who please but never become great. They have not gone through a sufficient regime of 'processing' until their singing skill is the channel through which the interpretative expression flows unhampered.

"There are, of course, rare exceptions where a great artist's gift for song rises above faulty technique, lapses of memory and other censurable idiosyncrasies. Even these singers, to whom much is forgiven because of their superior qualifications in creative work, admit to having spent long years in an *attempt* to subjugate the vocal instrument to perfect expression.

DOLF SWING, New York teacher of singing. (Photo—Vorst)

"It is my firm belief that while vocal control and instrumental flexibility may be acquired in three or four years, to be an artist requires at least eight to ten years, and even more, of assiduous work. Indeed, the learning process may continue as long as one lives, granted that the personality has the depth of intelligence to absorb understanding, to gain in quality and has the will to grow in artistic stature."

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under the direction of David Blair McClosky, basso, who inaugurated the Music Camp. Here with a stellar list of instrumental, vocal, dramatic and dance instructors and repertoire coaches, a nucleus of eighty students are being trained in a practical manner for career engagements. Guest artists are added for leading roles.

The musical director is George Poinar, who has under his baton a combined group of students and some visiting players from name orchestras. Hans Busch is the imaginative and ingenious stage director, Miraim Marmein is in charge of choreography.

On July 7 and 8 Don Giovanni was presented with the following excellent cast: Don Giovanni, Allan Beucher; Leporello, Roy Lazurus; Donna Anna, Ellen Faull; Donna Elvira, Marcella Lee; Don Ottavio, Paul Converse; Commendatore, Benjamin De Loache; Masetto, David Fairchild; Zerlina, Celia Stern. In addition to the principals, one could discern among the students in the cast exceptional talent and in several instances, voices of splendid timbre. This was a sprightly, entertaining performance of the famous Mozart score. The use of three levels and small balconies on either side of the stage, plus a well-knit ensemble of singers and good orchestral playing, accentuated the appeal and interest.

On the July 22 week-end, the Center offered Cavalleria Rusticana and Pagliacci. Aug. 4 and 5 bring the world premiere of The Legend of Hex Mountain, by Florence Wickham, and Aug. 11 the premiere of Allan Davis' The Ordeal of Osbert, coupled with Lukas Foss' gay score, The Jumping Frog. M. C.

NEWS IN BRIEF

Dr. Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory of Music, and Mrs. Stewart are spending three months in Europe.

The Loewenguth Quartet of Paris have been heard in Berlin and at the Music Festival in Bonn; on Aug. 15 they play at the Edinburgh Festival. The group will tour the United States from January to June.

Ray Lev, pianist, at present on tour through Europe and Israel, has gone under the exclusive direction of Nina Gordani.

Dolores Wilson, 21-year-old coloratura soprano from Philadelphia, singing under the name of Dolores Wilsoni, recently made her operatic debut in Brescia, Italy, as Rosina in The Barber of Seville.

Ireyne Starikoff, pianist, was guest soloist on June 6 at the luncheon sponsored by the Women's Division of Kingsbridge on behalf of the United Jewish Appeal of Greater New York at the Senate Ballroom.

Charlotte Beit, mezzo-soprano, left on June 6 for four months in Zurich. While in the Swiss music center, Miss Beit will give her usual Liederabend, engage in concert work, study and research. Miss Beit has scheduled a recital in Times Hall, New York, on Feb. 14, 1951.

Adelaide Van Wey, contralto, sang a group of Smoky Mountain Ballads at the dedication of WPNF, new radio station of Brevard, N. C., on July 9.

Rosalind Nadell sang the role of the Countess in The Great Waltz when the operetta was presented last month at Lambertville, N. J.

Zino Francescatti, soloist on the Telephone Hour broadcast of June 26, will be heard again on that program on Sept. 25. He will play the Mendelssohn Concerto with the NBC Orchestra's series sponsored by U. S. Steel, and at the Lewisohn Stadium on Aug. 3 with Vladimir Golschmann conducting.

Esther Glazer, violinist, winner of a Naumburg Foundation Award and other honors, played on July 9 over WOR as a finalist of the Michaele Memorial Award.

Sidney Harth, violinist, a 1950 winner of the American Artists Award of the Brooklyn Institute of Arts and Sciences, played on July 22 and 29 in the Studio Series of Station WQXR.

Jeanne Van Drooge, Dutch-American soprano, recently sailed on the SS. Veendam for Holland where she will give several concerts.

Helene Root, soprano, is making a tour in the Adirondack Mountains this summer, with a return engagement at the Fort William Henry Hotel at Lake George. With her are Joseph Cristea, Roumanian tenor of the Royal Opera in Bucharest, Chicago Civic and Boston Opera, and George Walston, pianist. Miss Root has appeared throughout the country as Lizette in Naughty Marietta, and now sings on WOR-TV. This fall she will go abroad for engagements in Italy with the recently organized Italo-American Opera of New York.

Leonard Bernstein returned on July 14 from Israel from a seven weeks' stay in that country, during which he conducted 20 concerts of the Israel Philharmonic. Among the soloists appearing with him were Sigi Weissenberg, Jascha Heifetz and Jennie Tourel. Mr. Bernstein goes back to Israel in December to aid in preparing the orchestra for its forthcoming tour of the United States.

Everett Lee conducted the third concert of the Naumburg Symphony on The Mall in Central Park, July 31, with Nathan Goldstein, violinist as soloist.

A new series, the Interval Concerts, will be initiated in Carl Fischer Concert Hall on Aug. 15 by Eugene Seaman, pianist. Later the schedule brings a Bach Centennial concert, Aug. 29; Jacques Margolies, violinist, Sept. 12; and a chamber music recital by four members of the New York Philharmonic, Sept. 26.

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Ravinia Series Opens in New Pavilion

By Rene Devries and Dosha Dowdy

CHICAGO.—The opening of Ravinia Festival's 15th season of symphonic music by the Chicago Symphony on June 27 was a high occasion. Thousands arrived early to view the spacious splendor of the new $350,000 pavilion with 3,000 seats (1,000 of these free). The structure has a fan-shaped roof which "floats" on a row of slender steel columns at its outer edge, and with no pillars to obstruct the view inside. This design is said to be unique. There are acres of greensward, decorative flower beds, a fountain and a gay carousel.

Eugene Ormandy opened the season, greeted by Ravinia's friends, old and new, in a truly festival spirit. However, not even Ormandy's superb conducting of some of the finest performances Ravinia had heard could sustain that festival spirit for two weeks of stock repertoire. Most of the works had been presented recently in the Orchestra Hall symphony season, though there were two exceptions—Kent Kennan's Night Soliloquy, and a brilliant performance of the Khatchaturian Piano Concerto with William Kapell, soloist.

Mr. Kapell's other appearance under Antal Dorati was not so successful—conductor and soloist not seeming completely *en rapport*. Mr. Dorati, making his first Ravinia appearance as conductor, programmed seven Ravinia "firsts" during his four concerts of the third week. He conducted with assurance, vitality and exuberance, and with obvious knowledge of his scores, but one felt that he did not always attain a completely communicative mood in all of the works. Dorati also had Zino Francescatti as soloist in Bruch's G minor Violin Concerto, played with superior artistry, though hampered somewhat by a quirk of the acoustics.

Krips' Absence Causes Change

News of Josef Krips' return to Vienna (barred by immigration officers at Ellis Island) on July 18, the date of his opening engagement of four concerts of the fourth week at Ravinia, came as keen disappointment here. (He was to have made his American debut on this occasion.) Mr. Dorati was retained to conduct the first concert scheduled for the Viennese conductor, and William Steinberg, already engaged for the following (fifth) week, was secured for the remaining concerts of the period. Steinberg had as soloists Zino Francescatti (July 20), and Menahem Pressler (July 27 and 30) making his first midwestern appearance.

Grant Park Concerts

The opening (June 27) of Grant Park's 16th season of free concerts, with Nicolai Malko conducting, drew some 10,000 for a program highlighted by a world premiere of Alexander Tcherepnin's The Return of the Coach. This is an early work, in romantic vein, imaginative and interestingly orchestrated. The Grant Park debut of Astrid Varnay, "Met" dramatic soprano, won warm acclaim for her beautiful performances of arias of Wagner, Verdi and Mascagni. Weber's Freischütz Overture and Beethoven's Symphony No. 5 were played with zest and devotion.

Mr. Malko, the resident conductor of the series, shared the podium for four performances early in July with Alfredo Antonini, who has become an annual headliner at these concerts. The latter led week-end programs of All American Music with the popular soloists, Miriam Stewart and Robert Weede (return engagements); and of Spanish-Latin American music, starring Herva Nelli, soprano, and Nestor Chayres (whose first appearances here were enthusiastically applauded).

Among the soloists under Malko heard during the first half of the season were Raya Garbousova, cellist, in a magnificent performance of Saint-Saens' A minor Concerto; and Jorge Bolet, pianist, vociferously applauded for his performance of Tchaikovsky's Concerto No. 1 (but prevented by rain from finishing even the first movement of the Schumann Concerto the following night.) Top Chicago talent also continued to make headline news—Fritz Siegal, the orchestra's concert-master, and Alyne Dumas Lee, soprano, were both heard under unfavorable weather conditions; but their fine talents were appreciated nevertheless, Miss Lee returning to please her audience with several encores. Robert McDowell made his fourth successful appearance with orchestra here this season (three were with the Chicago Symphony). David Davis, 18-year-old violinist, whose career is being watched with interest, was heard in his return engagement, an admirable performance of Glazounoff's Concerto in A minor, which roused his audience to demand encores. Also appearing were Aaron Rosand, violinist, whose virtuosity, matched with temperament and taste accounted for the ovation he received; and Theodore Lettvin, heard in a first performance here of Menotti's Piano concerto, in which he again proved himself a pianist who has developed well his extraordinary talents.

Michaels Music Award Winners

Alyne Dumas Lee, soprano, and Theodore Lettvin, pianist, tied in the final auditions of the Michaels Memorial Music Award heard in Orchestra Hall, June 8, when, together with Carol Smith, contralto, and Esther Glazer, violinist, they appeared with the WGN Symphony under Henry Weber, and were judged by George Schick, Nicolai Malko, Antal Dorati and William Kapell. Both winners received $1,000 and an engagement to appear as soloist with the Chicago Symphony during the 1951 Ravinia Festival season.

Miss Lee, Chicago born, received her formal music education at the Music Art Center of Detroit, Wayne University and the University of Detroit. Since returning to Chicago in the past season, she has been presented in outstanding

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DAVID DAVIS, 18-year-old violinist, whose July 5th performance as soloist with the Grant Park Symphony Orchestra, was encored by 45,000 listeners, spent June visiting in his native Chicago. The snapshot was taken at Oak Street beach, with Chicago's lakefront skyline in the background.

recitals in Kimball Hall (Oct. 9) and Orchestra Hall (June 4). Miss Lee was soloist at Grant Park, June 19, and will appear in Mahler's Second Symphony under William Steinberg, July 25.

Mr. Lettvin, a native Chicagoan, is a graduate of Curtis Institute under Rudolf Serkin, and winner of several honors, including the Naumburg Award. Mr. Lettvin was heard in Orchestra Hall this season both as recitalist, and as soloist with the Chicago Symphony under Hannikainen at a Pop concert.

Nancy Carr's Engagements

Nancy Carr's summer engagements include those on Standard Hour in Hollywood, June 4 and 18; as guest artist on Music Under the Stars concert directed by Jerzy Bojanowski, July 18, in Milwaukee; and Grant Park appearances here on Aug. 12 and 13 as Mimi in La Boheme (concert version) Erich Leinsdorf conducting; and in Debussy's La Damoiselle Elue, under Leinsdorf, Aug. 16.

Miss Carr appears over WGN in her own program, The Enchanted Hour (Sundays, 7:30 P.M.), and Chicago Theatre of the Air, Saturdays (9 P.M.).

Robert Macdonald Directs Workshop

Robert Macdonald has returned to his studios in the Fine Arts Building after four weeks in Jackson, Miss., where he conducted the Summer Workshop of the Music Department at Belhaven College. In addition to directing presentations of Pergolesi's Stabat Mater and Fauré's Requiem, Mr. Macdonald gave piano recitals in Belhaven Auditorium and at the Allison Music Colony at Allison's Wells, Miss., and held classes in piano, organ, voice coaching and vocal repertoire.

Sigma Alpha Iota's Convention

In connection with the American Music theme of the Sigma Alpha Iota August Convention here in Chicago, the Music Department of the Central Library will display original manuscripts by American composers Peter Mennin, Burrill Phillips and Roy Harris, loaned through the courtesy of this international music fraternity, for the entire month of August. Grace Carlson, local chairman of the convention, has arranged that Bought Locks and Tumbling Hair, choral works by Mennin, The Hog and What Will Love Do, scores in the same form by Phillips, and Toccata for piano by Harris will be on display.

Chicago Musical College Events

Outstanding on the Chicago Musical College Recital Series during July were recitals by Rudolph Ganz and Thaddeus Kozuch, playing two-piano works by Franck, Schumann, Brahms, Kent Kennan, Saint-Saens and Chabrier; chamber music by Ganz, Hans Hess, Hans Basserman and Charlotte Chambers; a list of American Composers (Sinfonia); Historical Music by Louis Kohnop; the organ recital by Mrs. Virgil Posey; Lola d'Ancona's repertoire class recital; and a two-piano concert by Rudolph Ganz, Dorothy Mendelsohn, Wanda Paul, Katherine Glazer, Constance Eberling and Zabrack.

American Conservatory Faculty Recitals

Important events of the American Conservatory of Music's summer school were faculty concerts which filled the school's Recital Hall, given by Edward Collins and Viola Repp; Rudolph Reuter and Robert Speaker; B. Fred Wise and Elsie Alexander; Bruno Glade and Evelyn Ames, Leo Heim and Sidney Miller.

Curtis Piano Concert

The Curtis Department of the Chicago Musical College presented an ensemble program for six pianos in Orchestra Hall, June 25, which included concertos by Mozart (2), Beethoven and Saint-Saens; nine works composed by Helen Curtis; and Rudolph Ganz' composition, The Imps' Dance, for six pianos. In addition, works of other composers were heard. Teachers whose students appeared on the program were Allie DeVries, Marguerite Karsch, Kathryn Mason, Charlotte Ranby, Eva J. Shapiro, Anna Stephanou and Geneva C. Robinson.

Rieti for Chicago Musical College

Vittorio Reiti, noted Italian composer, has been appointed chairman of the theory and composition department of Chicago Musical College for the fall term. Rieti is especially known as a composer of ballets, his Noah's Ark having been danced by the Diaghileff Ballet and played in concert form by the Chicago Symphony. His fifth Symphony is to have its world premiere this fall by the Chicago Symphony under Kubelik.

Artiss de Volt and Party Sail

Among those sailing on the Ile de France, June 28, was Artiss de Volt, harpist, who will hold her annual summer class at the Mozarteum in Salzburg. Accompanying Miss de Volt were Betty Jo Tinsman, Chicago harpist; Karl Spaeth, Philadelphia; Millicent Jackson, pianist, of Santa Monica, Cal.; and Margaret Acheson, of Seattle, Wash. The group will visit France, Italy, Germany, Luxembourg and Belgium, besides spending five weeks in Salzburg.

Krenek Going to Switzerland

Ernst Krenek will be the United States delegate to the Second International Congress for Twelve-Tone Music, which will open at Locarno, Switzerland, on Aug. 3. While passing through New York, en route to Europe recently, Mr. Krenek heard a preview of his work, George Washington Variations, played by Miriam Molin, pianist.

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FAUSTO CLEVA, left, conductor of the Cincinnati Summer Opera, congratulates Dr. Luther A. Richman, director and dean of the Cincinnati Conservatory of Music, on securing the services of Ada Paggi, center, as director of the Conservatory's opera department. Miss Paggi, who has sung under Cleva's direction at Ravinia Park, and under other conductors at the Chicago Civic Opera, in Mexico, Havana and elsewhere, joins faculty in the fall.

St. Louis Has Gala Summer Season

ST. LOUIS, MO.—St. Louis Municipal Opera's thirty-second annual season had a gala opening, with excellent weather and enticing advance publicity drawing a large and enthusiastic crowd. The initial showing was the first time production here in the Forest Park Theatre of Brigadoon, by Lerner and Loewe. The production which marked another high for all round excellence, was aided by the appearance of a major part of the original New York cast. Production Manager John Kennedy, having well seasoned talent to work with, added another jewel to his crown, as did Watson Barratt, the art director, whose stage settings are a source of artistic magic. Edwin McArthur, now a summer fixture as musical director, had his fifty piece orchestra in top shape and his vocal ensemble responding with tone and spirit. Among the cast were Hayes Gordon, Robert Smith, Harry Weber, Blaine Cordner, Robert Dale Martin, Sally Stabenow, Edwin Steffe, Virginia Oswald and Virginia Bosler.

The dancing ensemble and ballet is much improved this season through the direction of Anthony Nelle and John Butler, who have put new life into things and incorporated up-to-date routines.

The second week was given over to a repetition of Rosalie with a fine cast that included Walter Donahue, Helen Raymond, Roy Atwell and other seasoned artists. Following this was Romberg's East Wind, starring Marguerite Piazza. Critics and public hailed the local debut of this pulchritudinous young diva, and agreed the Metropolitan Opera would make a wise choice in scheduling her for next season to sing the role of Rosalinda in the revival of Die Fledermaus. Tenor Brian Sullivan made his only appearance this season as Paul Beauvais. A more effective pair on any stage would be difficult to imagine.

Improvements have been made also in modernizing the theatre. A large two-story brick building has been erected back stage, housing the offices, rehearsal rooms, musicians' quarters, scenic studios, recreation rooms, and costume department. The seating capacity has been enlarged, now accommodating more than 12,000, with new comfortable chairs, and a modern amplifying system carries the voices beyond the reaches of the theatre.

Stanley Chapple has returned to conduct the annual series of concerts of the Little Symphony. Six Friday night programs are to be given in the Quadrangle of Washington University. Each Monday night Mr. Chapple gives an illustrated lecture on his forthcoming program at the St. Louis Art Museum to capacity attendance. The first concert devoted to the classics in the smaller form, was enjoyed by an audience of 2,000. The soloist was Eleanor Leek, clarinetist, whose playing of the Concerto by von Weber was followed by enthusiastic acclaim. Chapple has chosen a wide variety of classic and modern literature for the series, and each program will include a soloist. As in past seasons, the final concert of the series will be conducted by Max Steindel. O. C.

Salmaggi Offers Outdoor Opera

Alfredo Salmaggi is presenting weekly performances of standard operas in his 1950 summer season at the Triborough Stadium on Randall's Island. An excellent orchestra, good singers and colorful stage sets have aided in effective performance. The chorus seems this year to be superior to those formerly appearing. The series began on June 23 with Carmen, the cast including Eleanor Knapp, in the title role; Elvira Helal as Micaela; Frasquita and Mercedes sung respectively by Bettejane Townsend and Maria Pasca; Vasco Argyris, as Don Jose; Philip Curzon, as Escamillo; with supporting roles sung by Joseph Salvador, Francesco Curci and Arthur Holdman. Gabriele Simeoni conducted.

Madam Butterfly was offered on June 30; La Traviata, July 1; La Boheme, July 8; Aida, July 15. On July 22 the double bill of Cavalleria and Pagliacci was given. Verdi's Don Carlos is announced later in August. On the roster, in addition to artists previously mentioned, are Josephine Guido, Costanza Gero, Richard Torigi, Mario Fiorello, William Wilderman, Francesco Curci, Anna Mazzoleni, Eleanor Merz, Michael Guido, and several interesting newcomers still to be heard.

Goldstein with Jack Adams

Chaja Goldstein, actress and interpreter of Eastern Jewish Art, has come under the management of Jack Adams. Mr. Adams has booked Ferruccio Tagliavini and Ramon Vinay with the La Scala Opera of Milan for appearances during the company's visit to Covent Garden in London this fall.

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Milwaukee Opens Drive To Establish Symphony

MILWAUKEE.—As the result of the enthusiasm engendered by the initial concert in the open air music season here, 40 representatives of music and civic groups attended a meeting called by the newly incorporated Milwaukee Philharmonic-Symphony. Richard T. Flagg, president of the orchestral society, said that the city aims to have an orchestra in existence and giving concerts by 1951. The first task, he said, would be to find a manager of ability and a gifted conductor.

Mrs. Helen Thompson, of Charleston, W. Va., secretary of the American Symphony Orchestra League, attended the meeting and addressed the group, also promising to aid in the forthcoming campaign. Other officers of the orchestra who spoke in its support were John D. Anello, of the Music Under the Stars series; Robert E. Rank, Jr., of the local Junior Chamber of Commerce; and Carter Wells.

Exciting indeed was the first program in the Washington Park "Temple of Music" series (in contrast to last year's series of summer concerts, which ended with small audiences and a $40,000 deficit). The opening concert drew some 10,000 patrons from this and surrounding states. Artur Rodzinski, directing, provided the first full-scale symphonic program in the twelve-year series—mainly Beethoven, Richard Strauss and Wagner. Frances Yeend, soprano, was soloist in several arias, and the Inflammatus from Rossini's Stabat Mater, the choral section given by a chorus trained by Mr. Anello. John Wolmut, formerly of the Philadelphia Opera, designed striking modernistic settings. Mr. Anello is program and publicity director of the Music Under the Stars series, and another to whom credit goes for this auspicious outlook is Jerome C. Dretzka, secretary of the county's Park Commission.

JUSTIN MCCARTHY.

Interplayers in Beggar's Opera

A production of The Beggar's Opera by John Gay by the Interplayers Company, under the direction of Irving Stiber, opened a run at Carnegie Recital Hall in June. The musical direction was under Mark Bucci, who also adapted the traditional tunes and provided some added incidental music. A piano accompaniment was used.

The production featured Robert Austin as a youthful and romantic Captain MacHeath; Polly Peachum, portrayed with vivacity and charm by Betsy Holland; and Lucy Lockitt, sung by Wana Allison with contralto tones and much temperament. Character roles were amusingly done by Sy Travers as Mr. Peachum; and Blake Ritter as Mr. Lockitt (the latter's dramatic air, Thus Gamesters United in Friendship, at the end of Act II was stirringly sung). Mrs. Peachum was played by Rae Abruzzo and Diana Trapes by Ilene Lehrer. Erwin Frish was a droll Filch; and other parts were done with gusto by Messrs. Sanders, Estrow, Anderson, Emery and Swanson; and Misses Evans, Bundy-Cole, Terry and Denmore (the latter quartet was amusing in the concerted number, Youth's the Season Made for Joys). Robert Anderson delivered the Prologue. Scenery was designed by Eldon Elder, costumes by Doll, choreography by Ellen Albertini, and the production managed by Chris Rohlfing. R. K.

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Massachusetts FMC Has Biennial

BOSTON. — The Massachusetts Federation of Music Clubs held its biennial convention and annual meeting recently at Hampshire House, which ih to be the official headquarters for the organization. A. Flagler Fultz, retiring president, presented the official gavel to Mrs. Robert S. Hoffman, unanimously elected new president. She also served in that office two years ago. Among other officers elected were: Mabel P. Friswell, Mrs. Herbert G. Austin and Mrs. Alvan T. Fuller, vice-president; Gladys C. Housel, recording secretary; Catherine Neas, corresponding secretary. A musical program was given by Edna McCourt, Joan F. Beals, Helen Fellows, Laurier Richard and Bernard Kritzman. The Federation plans Sunday matinees next season for junior musicians, and, starting in October, monthly luncheon meetings with guest speakers.

During June, the MFMC presented programs at the Hatch Memorial Shell, including ballet, orchestra, band and piano events. On June 10 there was a pilgrimage to the MacDowell Colony at Peterborough, N. H., with a program by Federation prize-winners.

PASSED AWAY

EMILE JAQUES-DALCROZE, 85, composer and developer of the eurhythmic system bearing his name, died on July 2, according to dispatches from Switzerland. He was born in Vienna and from his earliest years lived in Geneva, studying at the Conservatory there, also at those in Vienna and Paris. In 1892 he took up duties as professor at the Geneva Conservatory. With the assistance of a psychologist named Claparide, he invented the series of rhythmic exercises which were first used as an aid to musical practice exclusively, later as a method of bodily movement as well. He conducted a school at Hellerau in Dresden between 1910 and 1915 and then founded the Institut Jaques-Dalcroze in Geneva, which trained many devotees of eurhythmics. This science had a great influence internationally on both music and ballet instruction. Branch schools were founded in many capitals, including New York and other leading cities. Jaques-Dalcroze had written and lectured widely on the subject in various European countries. He was the composer of six operas, pantomimes, choral works, two violin concertos, a string quartet, cello suite, fantasia for violin, many piano pieces and songs.

ALBERT RIEMENSCHNEIDER, 71, authority on Bach, and for half a century director of the Conservatory of Music at Baldwin-Wallace College, Berea, O., died on July 20 at the Akron, O., City Hospital. Born in Berea, he was the son of Dr. Karl Riemenschneider, president of the former German Wallace College, and was educated at Baldwin-Wallace. In his junior year he was named head of the college music department, a post which he held until his retirement as director in 1947. He studied organ in Paris with Guilmant and Widor, and gave many recitals after his return to this country. In 1933 Dr. Riemenschneider conducted the first Bach Festival at the college, and continued as their director until his retirement. In 1930 he was president of the Ohio MTA and in 1935 headed the Music Teachers National Association. Dr. Riemenschneider edited 371 chorales and 69 choral melodies of Bach, and at the time of his death was at work on others which will be published posthumously. The Sherwood Music School, of Chicago, conferred the degree of Mus. D., *honoris causa*, on him, and in 1944 he received the annual merit award of the Baldwin-Wallace Alumni Association. Surviving are his widow, the former Selma Marting; two sons, Dr. Edwin A. of Akron, and Paul A., of Syracuse, N. Y., and a daughter, Mrs. Ward Powell, of San Diego, Cal.

ELIZABETH MATHIAS FUQUA, cofounder of Mu Phi Epsilon, national music sorority, died on May 17 in Greely, Colo. Born in Wolverhampton, England, she was brought as a small child to Cincinnati, where she was graduated from the College of Music, later taught there and at the Metropolitan College of Music in that city. The dean of the latter school, the late Dr. Winthrop S. Sterling, and she founded Mu Phi Epsilon on Nov. 13, 1903. Mrs. Fuqua had served twice as president of the sorority. She also held a degree from Colorado State College of Education, was a member of the American Association of University Woman and had served as president of the Medical Society Auxiliary and of the Graphic Club. In 1908 she was married to Dr. John W. Fuqua, who died in 1941. Two sons, John and William, of Los Angeles, survive.

BERNHARD LEVITOW, 60, violinist and conductor, died at his home in Kew Gardens, Queens, on July 19. A native of Russia, he was brought to the U. S. as a child and studied at the Boston Conservatory. For fifteen years, beginning in 1920, he conducted concerts at the Hotel Commodore in New York, later appearing in radio and as a member of Don Voorhees' Orchestra on the Telephone Hour over NBC. His wife and three daughters survive.

ARNOLD GABOR, 62, operatic baritone, died on July 15 at his home in Los Angeles after a long illness. A native of Hungary, he studied in Italy and sang in Budapest, Berlin and Munich before joining the Metropolitan Opera in 1923. He was a member of that organization until 1941, singing Alberich, Klingsor and many other roles. Surviving are his widow and a son.

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MARILYN TYLER, graduate of the Manhattan School of Music and member of its voice faculty, has been awarded a Fulbright Scholarship by the U.S. Department of State for a year's study in Italy. (Photo—Murray Korman)

Rare Music at Moravian Festival in Bethlehem, Pa.

BETHLEHAM, PA.—At the Early American Moravian Music Festival and Seminar, held here from June 26 to July 2, an audience of 500 heard a chamber orchestra and chorus perform works by nine virtually unknown composers of early America. Dr. Thor Johnson served as conductor for the series.

The music was discovered by Dr. Hans T. David, professor of musicology at the University of Michigan, and Dr. Johnson, conductor of the Cincinnati Symphony, who is the son of a Moravian clergyman. The works were unearthed in the archives of the Moravian churches in Bethlehem and Winston-Salem, N. C., and the bulk was composed more than a century ago by Moravian ministers, who were required to write anthems for their choirs, as printed music was then unobtainable. In connection with the festival there was a seminar, with Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, and Dr. David as lecturers.

The New York Public Library announced plans to publish 12 volumes of the music, including compositions by John Friedrich Peter, John Herbst, Peter Wolle, Jeremiah Dencke, Simon Peter, Georg Gottfried Muller, F. Hagen and John Antes—all clergymen. The concert programs included a long-lost Trio No. 3, in C major, by Antes; two of J. F. Peter's six Quintets; the Water Music suite of David Moritz Michael; and Charles Hommann's Sinfonie in E flat major (presented by the composer to the Bethlehem Philharmonic Society, which maintained what is reputed to have been the first symphony orchestra in this country). The last work in particular proved a well-constructed opus "with a definite character of its own," according to Dr. Smith. The performances were given in the chapel of the Moravian College for Women by an orchestra of 25. Norma Heyde, soprano, was a soloist.

Lohengrin Centenary Marked

Friedelind Wagner, granddaughter of Richard Wagner, was interviewed on Your Invitation to Music (CBS, July 30, 3-4:30 P.M., EDT) by James Fassett. The broadcast commemorated the centenary of the premiere of Lohengrin at Weimar, Aug. 28, 1850, conducted by Liszt. Helen Traubel and Kurt Baum were soloists in recorded excerpts from the work.

MARGARETE LANGE, soprano, artist-pupil of Irma Swift, sang at Hunter College on June 12. She will be heard in recital at the Barbizon-Plaza early in 1950-51.

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Joan Holley, young Florida-born pianist, began her studies at an early age and showed such aptitude for a professional career that her debut concert was given at the age of eight, in Birmingham, Ala. There, when she was 13, she played an all-Chopin program. This was followed by many engagements in the South and along the Eastern seaboard. Miss Holley then studied at the Sherwood Music School in Chicago, at the Juilliard School of Music, and as an artist-pupil of Mana-Zucca.

Last year she went to Paris for further training, appeared in recitals in that city and along the Riviera, returning to give a June 2 concert at the Barbizon-Plaza in New York. Miss Holley will be heard in Chicago at Kimball Hall during October. Her first Town Hall appearance is scheduled for March 27, 1951.

Plan TV Musical Films

A new series of musical films for television, including symphonies, has been announced by the TV Department of International News Service and the All Nations Producing Corp., and will be available not only in the U. S. but throughout the world. The first series comprises 39 programs, listing compositions of Rossini, Tchaikovsky, Chopin, Weber, Bizet and others, and the performing organizations include the Santa Cecilia Symphony of Rome, under the direction of Jacques Rachmilovich, conductor of the Santa Monica Symphony, who is the musical director of the project. Samuel Bronston is executive vice president in charge of production for the All Nations organization.

Vonn Touring in Europe

Fredric Vonn, pianist, sailed on July 21 for a concert tour of Portugal, Italy, Greece and Israel. He returns to the United States on Sept. 16.

Before leaving for Europe, Mr. Vonn made a second, request appearance on the Keyboard Masters Series of WNYC, following his first recital in February. Mr. Vonn's program included numbers by Bach and Rachmaninoff; his own Prelude in E Major and Fugue in C sharp Minor; his Fantasy on the 24 Caprices of Paganini; Improvisations on Mozart, Debussy and Prokofieff themes; a Dance Symposium (tango, waltz, polka and rhumba) on Tea for Two; and his arrangement of Addinsell's Warsaw Concerto.

Prominent Artists for El Paso

EL PASO, TEX.—The musical outlook here is bright, with fine artists announced on the four big series in the coming season. The campaign of the Community Concert Association in May ended with more than 2,000 members, making it possible to bring to El Paso: Maryla Jonas, Nov. 11; The Revelers, Jan. 27; Elena Nikolaidi, Feb. 13; the Slavenska Ballet, Feb. 19; Tossy Spivakovsky, April 13.

The El Paso Symphony Orchestra Association has scheduled five concerts with soloists to include Helen Traubel, Oct. 23; Mario Berini, Oscar Levant, Pierre Fournier, and Eunice Podis. H. Arthur Brown is conductor. The Symphony Committee has plans for a series of Ways and Means Concerts, not ready for announcement yet.

Mrs. Hallett Johnson will present The Ballet Russe de Monte Carlo; The Little Singers from Paris; The Penthouse Productions of Children's Plays; Eddie Cantor; Mary Garden; San Carlo Opera Company in Madame Butterfly and Aida; Nelson Eddy and Hildegarde.

The City of El Paso sponsors four out-of-door concerts of the El Paso Symphony in the El Paso High School Stadium during July and August under Dr. Simon Parmet, Finnish conductor. Dr. Parmet, a lifelong friend of Jan Sibelius, plans to include at least one of the composer's works in each concert.

Association for Music Therapy Founded

The National Association for Music Therapy has been founded with headquarters in New York. The major concern of the association is progressive development of the use of music in medicine. National officers are: Ray Green, president; Dr. Roy Underwood, first vice president; Esther Goetz-Gilliland, second vice president; Myrtle Fish Thompson, secretary; Mrs. Hartwig Dierks, treasurer. Members-at-large of the executive committee are Dr. Ira M. Altshuler, Kathleen Davison, Dr. Samuel W. Hamilton, Francis Heinlen, and Edwin Hughes.

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Michael Guida Heard in Opera

Michael Guida, young American tenor, has been heard extensively in opera, operetta and on the radio. Born in Brooklyn, he was graduated from Dartmouth with the degree of Bachelor of Arts. While at college he sang on the Glee Club, and after his graduation was heard at the Berkshire Music Festival and was soloist at a Fashion Fair opposite Jinx Falkenberg.

In 1949 he was selected to sing on the NBC program, Metropolitan Opera Auditions of the Air. He has appeared as Sid Kar in the Paper Mill Playhouse production of The Desert Song and was a winning performer on the CBS Godfrey Talent Show.

Recently he completed a three month tour of The Merry Widow, in the tenor role of Jolidon, opposite Susanne Foster and Wilbur Evans. On his return to New York he sang tenor leads in Boheme, Rigoletto and Traviata at the Academy of Music in Brooklyn. Mr. Guida was scheduled to appear as guest artist on July 8 on Chicago Theatre of the Air. (Photo—James Abresch)

Harris-Arluck Drama Staged

Wolf, Are You Ready, a verse drama with music by Ted Harris and words by Elliot Arluck, was recently produced by a student group at Brooklyn College, and is slated to be used to represent the college at the Drama Festival.

The Dramatic Workshop produced the play at their Broadway theater under the direction of Erwin Piscator for seven performances, and a few months later a Drama Group of the Boro Park YMHA applied for permission to give the work. It is planned for television soon, with Johnny Coy, dancer-actor, Mr. Harris and Mr. Arluck are at work on a new music-drama called Vendetta. Mr. Harris is also the composer of The Circus, and of a piano piece for children called Thunder Sky.

Fifth Brevard Festival This Month

BREVARD, N. C.—The fifth annual Brevard Festival, James Christian Pfohl conductor, will be held this year on Aug. 11, 12, 13 and 18, 19 and 20, and includes symphonic and choral works, among them Debussy's The Blessed Damozel and Verdi's Requiem, and the Rachmaninoff Piano Concerto No. 2 in G minor with Eugene List, soloist. Other soloists are Norma Heyde, soprano; Margaret Thuenemann, contralto; William Hess, tenor; Julian Patrick, baritone; Paul Makovsky, violinist. Lester McCoy is choral conductor. The Festival also sponsors Transylvania Music Camp for training young musicians.

American Symphony League Meets

The American Symphony Orchestra League at its annual convention in Wichita, Kan., June 17 to 19, chose the following officers: Arthur B. Lipkin, conductor, Birmingham, Ala., Symphony Orchestra, re-elected president; regional vice presidents, Lyman Wiltse, conductor, Southwest Florida Symphony, Tampa, Fla.; Francis Madeira, conductor, Providence, R. I., Philharmonic; and Leo Kucinski, conductor, Sioux City Symphony; Helen Thompson, manager, Charleston Symphony, secretary-treasurer.

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MUSICAL JOTTINGS

Koussevitzky, irked because the management and board of Berkshire Festival engaged **Victor de Sabata,** as an additional conductor this year without consulting him, has withdrawn as musical director of that series, but continues his work as conductor, and director of the Music Centre there. . . . **Sibelius'** royalties for performances in U.S. have been tied up for several years, and a letter written by him to the Alien Property Custodian in 1947 (reported to have disappeared) has further snarled the matter. . . . **Peter Smith** has received a 1950-51 grant from the **Samaroff Foundation;** and renewals of last year's awards were made to **Gerson Yessin,** Roxbury, Mass., and **Natalie Hinderas,** of Cleveland. . . .

George A. Sloan, "Met" board chairman, was made a Chevalier of the French Legion of Honor. . . . . **Frederick R. Huber,** managing director of Lyric Theatre, Baltimore, has commissioned **Henry Berge,** sculptor of that city, to install four plaster casts of **Della Robbia** marble carvings in that theatre. . . . **Arthur Whittemore** and **Jack Lowe,** duo-pianists, received citations as among the 13 outstanding alumni during first 100 years of the University of Rochester. . . . **Mr.** and **Mrs. Felix W. Salmaggi** announce the birth of a daughter, Robin Jean, a new granddaughter for **Alfredo Salmaggi.** . . .

The **New York Philharmonic-Symphony** will play at the Edinburgh Festival in summer of 1951, with **Dimitri Mitropoulos** and **Bruno Walter** as the conductors. . . . **Rudolf Bing** reported to have signed **Ljuba Welitch** for the "Met"; also **Hans Hotter,** baritone (expected to sing role of the Flying Dutchman) and **Ludwig Suthaus,** heroic tenor. . . . Vienna's Medal of Honor was presented to **Maria Jeritza** by **Mayor Theodor Koerner** after her spectacular "comeback" appearance with the State Opera. . . . A bust of the late **Arnold Rose,** violinist, long concertmaster of Vienna Philharmonic, presented to the State Opera—the work of **Anna Mahler-Fistoulari,** daughter of **Mahler,** and gift of Anglo-Austrian Music Society. . . . **Prof. Josef Marx** has been elected president of the Austrian Society of Authors, Composers and Music Publishers. . . . Boston was the scene of annual conference of the International Piano Teachers Association, July 3 to 6. . . . **Howard Barlow** conducted the first of six "pops" Concerts by the Connecticut Symphony on the Fairfield University playing field. . . .

La Scala Opera of Milan plans to make its first post-war visit to London in September. . . . **Roger Sessions'** Second Symphony won the Music Critics' Circle Award for the best orchestral work of 1949-50. . . . **Howard Mitchell,** conductor of the National Symphony of Washington, was granted the loan of four cannon from the U.S. Army to be used in the percussion section for **Tchaikovsky's** 1812 Overture, performed July 5 as part of the Capital's Sesquicentennial celebration. . . . **Menotti's** The Medium and The Telephone are being presented "in the round" at the Hotel Edison arena theatre in New York. . . . **Leopold Stokowski** became a "disc jockey" for station WNBC, July 11, and is presenting by transcription his recordings of works of **Bach** on Tuesday evenings. . . .

Sixty specially-minted **Booker T. Washington** Memorial Half-dollars (being sold for a dollar to raise funds for a vocational school at his birthplace, Rocky Mount, Va.) were bought from the educator's grandson by **Ellabelle Davis,** soprano, who will present one to the Public Library of each city in which she sings. . . . **Florence Quartararo,** "Met" soprano, entered petition of bankruptcy in a California court. . . .

Haslemere Festival in Britain, founded by late **Arnold Dolmetsch,** performer on old-time instruments, celebrated its silver jubilee in July. . . . **Alicia Markova,** British ballet star, had a successful appendectomy. . . . **Purdue University Glee Club** sang to 1,600 in Berlin Titania Palast on its European tour. . . .

S. Hurok left for Europe to confer with ballet stars for feature film to be produced by **Rudolph Polk** and **Bernard Luber** for 20th-Century-Fox release. . . . Higher organists' pay scales were urged at the Hub City convention of the AGO by **Rudolph Elie,** critic of the Boston Herald. . . .

The **Blanche Thebom** $1,500 Scholarship is being awarded again this year to an American singer between 25 and 30; applications to be filed before Sept. 15 with Thebom Scholarship Foundation, 711 Fifth Ave., New York. . . . **Vincent Youmans,** composer, who died in 1946, left an estate of $119,186, exceeded by debts and administration expenses. . . .

The **Columbus Boychoir School,** under direction of **Herbert Huffman,** will move from that city to Princeton, N. J., in September, and use a building of the Westminster Choir School there. . . . **Raymond Paige,** conductor of radio, film and symphony, has been appointed musical director of Radio City Music Hall. . . . **Jani Szanto,** violinist and president-director of the Philadelphia Musical Academy, and Sylvia Diamond, pianist, and member of the faculty, were married in Philadelphia City Hall, **Judge Francis F. Burch,** officiating. . . .

Andres de Segurola, who sang at the "Met" some years ago and has recently been a voice teacher in Hollywood, presented a sword of Toledo steel, which he used as Mephistopheles, to **Jerome Hines,** young Californian basso of the company; **Ezio Pinza,** another famous ex-star of the "Met," now in Hollywood to begin his film work, was an interested spectator at the ceremony. . . .

A series of unpublished letters of **Bizet,** in the possession of his nephew's widow, **Mme. Magda Sibilat,** are brought to light in an article in the July issue of The Musical Quarterly by **Mina Curtiss,** who is writing a book on the composer. . . .

The "Met" has signed a two-year contract with **AGMA;** terms announced include some compromises whereby a larger number of principals, chorus singers and dancers previously considered "expendable" were retained after all.

Agreement also calls for pay increases to chorus, dancers and principal singers, payment to principals for rehearsal weeks, additional radio fees, increase in out-of-town sustenance, a 20-week season in N. Y., coverage under the N. Y. State Unemployment Laws, and under the Federal Social Security Act, when amended ("Met" was not previously subject to these laws), and—most significant—the opera company agrees that the present ratio between American and foreign singers "will be substantially maintained during the next two years." . . .

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NEW RECORDS IN REVIEW

Cetra-Soria: Two of the one-act operas that form the Puccini triptych have been released by Cetra-Soria. These are Gianni Schicchi and Il Tabarro (Suor Angelica is promised for the near future). Alfredo Simonetto conducts Gianni Schicchi, and Giuseppe Baroni is at the helm for Il Tabarro. In both cases the orchestra is that of Radio Italiana; the disc numbers are, respectively, 50,028 and 50,029. Librettos in English and Italian are included. Both performances are excellent. In Schicchi, the title role is taken by Giuseppe Taddei, who made such a fine impression as Falstaff in the Cetra-Soria recording. A resonant baritone, he acts vocally as well as sings superbly. Grete Rapisardi is the Lauretta and Giuseppe Savio the Rinuccio. They too are in complete command of their role, and the other capable singers show suitable comic talents. In Il Tabarro the leading parts are taken by Antenore Reali, Giuseppe Nessi and Clara Petrella. Reali turns in a magnificent vocal and dramatic characterization as Michele. Nessi's Tinca is, as always, well routined; Petrella's Giorgetta is also well sung.

Both recordings are handsome pieces of work, and so is the recording of Donizetti's Il Campanello (disc 50,027), in which Simonetto conducts the orchestra of Radio Italiana, with soloists including Clara Scarangella, Sesto Bruscanti, Miti Truccato Pace, Renato Capechi and Angelo Mercuriali. The little, charming buffo work is presented with spirit by the participants. Cetra-Soria also offers a minor eighteenth-century festival: Vivaldi's Violin Concerto in C and L'Olimpiade Overture (Armando Gramegna and orchestra of the Rome Collegium Musicum in the concerto; Rossi and the orchestra of Radio Italiana in the overture). This disc has on the other side a Boccherini Quintet arranged for string orchestra and a Boccherini Pastorale (disc 50,002). Another LP disc contains Vivaldi's B minor Concerto and D minor Concerto Grosso, together with a Largo in C by Parodi (disc 50,023). Finally there is a Corelli-Geminiani coupling of Concerti Grossi (disc 50,021). The Corelli is Op. 6, No. 1; the Geminiani is Op. 3, No. 2. All three discs contain sturdy classic music, and for the most part the performances are good.

Henry Colbert
205 W. 57th St., New York 19, N. Y.

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Soprano

HORSZOWSKI
Pianist

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Clarinetist

VINAVER CHORUS

RECITAL MANAGEMENT | PUBLICITY

Haydn Society: The welcome windfall of Haydn symphonies continues. Nos. 38 in C and 39 in G minor are played by the Vienna Symphony Orchestra conducted by Jonathan Sternberg. (Haydn Society LP disc HSLP-1010.) The Symphony in C is notable for a slow movement almost romantic in its introspection, while the G minor poaches well into Mozart's domain. A pair of pauses shortly after the opening, and later repeated, are real strokes of genius. On HSLP-1008 are two more Haydn symphonies —No. 82 in C (L'Ours, played by Sternberg and the Vienna Symphony) and No. 85 in B flat (La Reine, played by Edwin Baltzer and the Orchestra of the Vienna State Opera). Like all Haydn symphonies, these are wonderfully complete, finished works and will help provide a revaluation of the composer. On HSLP-2011 is Haydn's Missa Cellencis, otherwise known as the Mariazellermesse. Soloists include Gisela Rathauscher, Auguste Janacek, Kurt Equilis and Walter Berry, with the Akadamie Chorus and Vienna Symphony conducted by Hans Gillesberger. The performance is excellent, the music superb, the recording entirely adequate.

For its second Mozart release (the Mass in C minor previously was issued) the Haydn Society brings us the Posthorn Serenade played by Jonathan Sternberg and the Orchestra of the Vienna State Opera (disc HSLP-1012). A long work and a superb one, the Serenade moves inevitably along. It is not representative of Mozart's so-called "tragic" side, being for the most part a gracious, spirited example of his writing. On another LP disc (HSLP-1009), the Society presents yet another pair of previously unrecorded Haydn Symphonies— No. 22 in E flat (Der Philosoph) and No. 35 in B flat. The first movement of the E flat is one of the most unusual that Haydn ever wrote. It is an andante, instead of the customary fast section, and uses a pair of English horns instead of oboes. Some wonderful tonal combinations ensue. Sternberg is the conductor here too, with the Vienna Symphony Orchestra.

London: Orchestral releases include Grieg's Holberg Suite, played by the Boyd Neel String Orchestra (10-inch LPS-173); Chopin's Les Sylphides, with Desormiere and the Paris Conservatory Orchestra (10-inch disc LPS-192); Dukas' Sorcerer's Apprentice, Chabrier's Danse Slave from Le Roi Malgré Lui, and Glinka's Russlan and Ludmilla Overture, all played by the Paris Conservatory Orchestra conducted by Jorda (10-inch disc LPS-193); the same conductor and orchestra in a disc of Spanish music by De Falla, Granados, Turina and Albeniz (disc LLP-191); and a coupling of Borodin's Polovetzian Dances, played by van Beinum and the London Philharmonic Orchestra and Choir, with De Falla's Amor Brujo, played by Collins and the London Philharmonic (disc LLP-203). Of the above, the Borodin and Dukas sides are positively dazzling as recordings, being in the best FFRR tradition. Jorda seems to be a conductor with plenty of verve; in the Spanish pieces as well as the Dukas disc he displays spirit and temperament. The Les Sylphides disc is sweet and sentimental; perhaps a little too much so. Another disc (LLP-200) of orchestral excerpts features the London Philharmonic under Collins in Strauss' Rosenkavalier Waltzes; under Solti in Verdi's Forza del Destino Overture; under Collins in Humperdinck's Dream Pantomime from H&G; and under Kisch in Smetana's Bartered Bride Overture. All of these are competently managed and brilliantly recorded. There also is a version of Schubert's Unfinished (what, again?) with the London Philharmonic under Krips (10-inch disc LPS-209); honest, musicianly, songful, occasionally a trifle heavy. On the chamber music side, the Chigi Quintet plays the Franck Piano Quintet (disc LLP-201) in a rather stolid, flaccid manner. A superb piano disc is Schumann's Fantasiestuecke, played by Jacqueline Blancard in a sensitive, artistic manner. The recording also is one of the relatively few on LP discs where the piano really sounds like a piano (10-inch disc LPS-201).

R.C.A. Victor: The only important items on the current Victor list are Mozart's B flat Symphony, No. 33 (K. 319), played by Koussevitzky and the Boston Symphony (WDM-1369, 3 discs; last side, Mozart Idomeneo (Overture); Beethoven's E flat Piano Sonata, Op. 31, No. 3, played by Arthur Rubinstein (WDM-1371, 3 discs; the last side has Schubert's Impromptu in G); and Beethoven's Fourth Cello Sonata, played by Schnabel and Fournier (WDM-1370, 2 discs). The most successful of these recordings is undoubtedly the Schnabel-Fournier set, which has scrupulous musicianship behind it. Rubinstein is at all times exciting in his Beethoven playing, but some of the excitement is a little misplaced, and there are moments, especially in the finale, where the ideal is pure virtuosity. The Schubert filler is neatly, beautifully played. Koussevitzky and Mozart have never met on ideal terms, and in this B flat Symphony the playing, over-rich and over-sweet, lacks the tensile quality that the music needs.

Vox: Guiomar Novaes is now recording under the Vox label, and her first releases are devoted to Chopin—the 24 Preludes (disc VL-6170) and a coupling of the B flat minor Sonata with the F minor Fantasy (VL-6230). Great music, played magnificently, with recording that could be a little better. Novaes is an extraordinary stylist who really feels the Chopin idiom; and while she has her own ideas about phrasing and pedalling, some of them unorthodox, they carry conviction as she does it. Mozart's D minor Piano Concerto and two Mozart piano solos—the Rondo in D (K. 485) and Minuet (K. 355)—are played by Lili Kraus with the Pro Musica Orchestra conducted by Enrique Jorda. Miss Kraus is at the peak of her skill here, and her playing recalls the fine pre-war records with which her name was associated. Despite some imbalance of piano and orchestra, the present recording is clear enough, and surely no better modern interpretation is available on domestic records. On two discs in set PL-6160 are the seven Bach Flute Sonatas, excellently played by Fernand Cartage and Marcelle Charbonnier, and assisted by mellow, life-like recording. Another novelty is Beethoven's Mass in C (op. 86), a work that up to now has escaped recording. Soloists include Gisela Rathauscher, Elfriede Hofstaetter, Alfred Planyavsky and Walter Berry, with the Akadamie Kammerchor and Vienna Symphony conducted by R. Moralt (PL-6300). The Mass in C should not be regarded as a sketch for the Missa Solemnis; it is a perfectly proportioned work that belongs with the best examples of Beethoven's middle period. Performance and recording are first-rate. —R. K. S.

NEW PUBLICATIONS IN REVIEW

Orchestration Text: Principles of Orchestration, by Rimsky-Korsakoff, digested by Adolf Schmid (Boosey and Hawkes, N. Y. $2.25). This is a digest from the English translation by Edward Agate of Maximilian Steinberg's original edition. Mr. Schmid has boiled down the original bulky text until he has left what amounts virtually to a somewhat large-sized pocket book. It is divided into two parts. Part I deals with a general review of orchestral groups, melody, harmony, composition of the orchestra, combination of the human voice with orchestra, vocal soloists and chorus. Part II contains nothing but musical examples in score.

For Strings: In the Forest, by Adelina de Lara (Stainer & Bell, Ltd., Galaxy Music Corp., N. Y., score $1.75, parts 75c each). Standard string scoring is followed—violins, violas, cellos and double-basses. There are five movements to this atmospheric piece and the writing is not too difficult. Daybreak presents a little nature picture of the sun coming up, leaves rustling, birds breaking into song. The second movement, The Storm King Rides Through the Forest, is self-explanatory. Glory of the Bluebells is in waltz tempo. The fourth movement is As the Sun Sets; and the last is Moonlight—March of the Gnomes.

Score: Variations, Chaconne, and Finale, by Norman Dello Joio (Carl Fischer, Inc. $2.50). This work had its world premiere by Reiner and the Pittsburgh Symphony on Jan. 30, 1948, and was later performed in New York, where it won the 1948-49 award of the Music Critic's Circle. Duration is 21 minutes. The scoring calls for piccolo, 2 flutes, oboes, clarinets and bassoons, English horn, bass clarinet, contra-bassoon, 4 horns, 3 trumpets and trombones, tuba, tympani, drums, cymbals, xylophone, bells and the usual strings. Dello Joio has based his work on a Gregorian melody, treating it in a contemporary and secular manner. The theme itself is simple and tuneful, and Dello Joio for the most part handles its variations with sensitivity. His primarily is a lyric talent, and a romantic one. When he resorts to the modern idiom, as he does toward the end, with suggestions of jazz, the effect is less natural than it might be.

Piano Exercises: The Pianist's Warming-up Exercises, by Harold Bauer (G. Schirmer, Inc., N. Y. 75c). Mr. Bauer has supplied these exercises, "for the maintenance and improvement of technical fluency and especially for the restoration of power and control to cold and stiff fingers." There are stretching exercises, scales, various sequences, octaves, and matching scales. The latter, designed by the author, offer complete sets of scales in all keys, major and minor, to provide for identically similar motions to be made by both hands at the same time.

For Male Voices: Hop Up, My Ladies; Johnny Stiles; by Gail Kubik (Southern Music Publishing Co., Inc., 45c and 25c). Both are American folk song sketches, the first calling for solo violin. All of the Kubik pieces in the current series were commissioned by the Robert Shaw Chorale. Let Us Break Bread Together, arranged by Noah Francis Ryder (J. Fischer & Bro. 15c). An a cappella arrangement of the traditional Negro spiritual. The performance time is 3 minutes and it is also published for SATB. We Be Soldiers Three; Punch; Amo, Amas, Ilova a Lass, selected and edited by Marshall Bartholomew (Mercury Music Corp. 20c each). These are three early English glees arranged a cappella for TBB. There is a piano accompaniment for rehearsals. A Youthful Fancy, by Charles L. Talmadge (Theodore Presser Co. 12c). This is an a cappella setting of the anonymous verse with a piano part for rehearsal.

Competitions and Awards: The Friends of Harvey Gaul have announced the fourth annual composition contest. A prize of $300 will be awarded for the best composition for a string instrument or any form of chamber music for strings with or without piano. $100, to be awarded by Mrs. Albert Keister, will go to the best work for harp solo or any combination of instruments in which the harp plays a prominent part. All works must be submitted on or before Dec. 1, 1950 to Victor Saudek, chairman, at 315 Shady Ave., in Pittsburgh, Pa. . . . The Fourth Anthem Contest for Ascension Day Festival Service offers $100 for the winning work—mixed voice and organ setting of the Te Deum Laudamus. H. W. Gray will publish it on a royalty basis, and it will receive its first performance during the Festival Service of Music at the Church of Ascension, on Ascension Day, May 3, 1951, under the direction of Vernon de Tar, Organist and Choirmaster. Deadline is Feb. 1, 1951. For full information write the Church at 12 W. 11th St., New York City.

Mr. C. W. Dieckmann of Decatur, Ga., was the $100 winner of the 7th Annual Herbert Memorial Psalmtune Competition for submitting the best setting of Psalm 23 for congregational singing. . . . The first prize ($200) winner of the Thor Johnson Brass Composition Award contest was Verne Reynolds of the Cincinnati Conservatory. Second prize ($100) went to Robert M. Beadell, Northwestern University; and third prize ($50) was won by William E. Rice of Indiana University. Honorable mention went to Walter Aschaffenburg of Oberlin Conservatory. . . . Curators of the Salzburg Mozarteum have awarded the Mozart Medal to Albert Einstein and G. de Saint-Foix for their work as biographers of that composer.

Premieres: Franco Autori's first performances at Chautauqua this summer included Marian Bauer's Prelude and Fugue for Flute and Strings; Symphony in G, by David Holden; The Funnies, by Frederick Piket; Alarms and Excursions, by Tibor Serly; and Concerto for Oboe and Strings by the Polish composer, Tadeusz Kassern. On July 23 at the Brooklyn Museum, Thelma Matesky, soprano, accompanied by Anita De Mars, sang the first performances of two of her songs.

Issues From Abroad: Novello Edition in London is now available in this country and to date we have received directly from England the Brahms Fantasias (op. 116), Piano Works (opp. 1, 2, 4, 5) and Eight Piano Pieces (op. 76), all edited by Emil Sauer; Schumann's Piano Works—Book 3 (Davidsbündler Dances), and Piano Works—Book 2 (opp. 2, 7, 9, 18), both edited by Agnes Zimmerman and revised by Herbert Fryer; Liszt's Twelve Etudes (op. 1), edited by H. Vetter, two Polonaises and the Consolations, edited by Sauer, and Scarlatti's Sonatas Nos. 2 and 4, edited by Sauer. . . . From Rascher and Co., in Zurich comes the volume, in German, by Fritz Busch, "Aus Dem Leben Eines Musikers."

Medley: Oscar J. Fox, the American composer, is celebrating the 25th year of publication of his song, Hills of Home. It was premiered by Reinald Werrenrath at Carnegie Hall during the 1926-1927 season. . . . Fritz Mahler conducted Barber's First Essay and Copland's Suite from Rodeo in Helsinki recently. . . . Decca will record all of Leroy Anderson's original compositions. . . . New compositions by Jewish composers are now being selected for the Kinor Sinfonietta's 1950-1951 season under the direction of Siegfried Landau. Final entry date is Sept. 15, 1950. . . . A Bach Guild has been organized and plans to make available recordings of all Bach's choral music, with special emphasis on the Cantatas. The Guild will work in association with the Vanguard Recording Society. Seymour Solomon has been appointed musical director of the project. . . .

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BERNICE FROST SAYS...

BEHAVIOR PROBLEMS

All piano educators know that behavior problems should not arise during lessons, but most of them have pupils who at times do present such problems. Generally the unpleasantness, as it confronts the piano teacher, arises from nothing more than apparently bad manners. It may take some time before the cause is discovered, but often it is found that the pupil's behavior is due to self-consciousness or a nervous condition. Several teachers have written about this situation, particularly among adolescents. This is the age of self-consciousness, but if the teacher recognizes it, the difficulty can be done away with.

If the student is a spoiled person, as the result of misdirected affection and attention at home, some discipline must be used in guiding him to respectful, courteous and considerate lesson conduct. However, there are some cases where the teacher may be at fault. For instance, too often one finds that the pupil is not allowed to play through his assignments; there is constant correcting and "picking" on the part of the teacher in a mistaken attempt to give proper direction. The pupil must be free to play through to the end, even if ever so badly. This establishes the idea of a performance, which is most important in developing a feeling for a good lesson.

After this playing-through can come a period of correcting mistakes. Even in this the pupil should be given the chance to find them for himself. After all, it is his lesson, not the lesson of the teacher. The writer recently had an interesting experience with a twelve-year-old pupil. His teacher had been overly concerned with the irritable attitude of the boy all during his lesson periods. As this boy approached the piano for his audition the teacher came too and stood by the boy directing everything he did with words and motions.

The teacher left the room by request, and the boy became relaxed, lost his irritable manner and played well. Upon finishing, he said frankly and impulsively, "If my teacher would leave me alone, I really could play."

The teacher, a fine, serious musician, was surprised when told of the feelings of the pupil; she had not realized what she had been doing.

Pupils can be guided toward mannerly conduct by thoughtful analysis of their home life, school activities and attitude toward their music. But the piano lesson itself must be theirs, first with relaxation and freedom to do the best they can for themselves, and then a period for improvement and increased effort in correcting mistakes and achieving a more musical performance.

Finished Solos

To what degree of perfection should a teacher expect a pupil, of intermediate level, to play a composition in its final stages? H. N., Nebraska.

The pieces studied, should in their final stages be correct as to notes, time, fingering, phrasing, expression and pedaling. The general interpretation will depend upon the pupil's capacity.

If it is not possible for the pupil to give some interpretation—even though limited in quality—and to meet the other requirements, then the repertoire to be studied should be of an easier grade.

Group Lesson Fees

Should one receive more per hour for class instruction than for private lessons? I am beginning group teaching and know that it will take much extra time in preparation. Does this not make it necessary to charge a higher fee?
R. N., S. C.

Not only will you spend time in preparation but you will find it necessary to allow extra time for dismissing and assembling your groups. Your fee should be not less than a half more than your private lesson fee.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Voice

CLASSIC ITALIAN SONGS, Vol. 2, edited by Mabelle Glenn and Bernard U. Taylor, $1.25. 15 songs by 17th century composers are presented in this highly usable collection, with phrasings clearly marked, modernized accompaniments and study-plan for each song. A pronunciation table is also a helpful addition. Medium high, and medium low. How Do I LOVE THEE? by Joseph M. Hopkins, 50c. Elizabeth Browning's beautiful poem has inspired this new setting which follows easily the natural passion of the words and is colored with effective rubato. High voice. Oliver Ditson Co., Bryn Mawr, Pa.

LITTLE KATHY FISCUS, by Bernard Goldstein, 35c; SPRINGTIME IN NEW ENGLAND, by Roy Newman; SINGING, GAME, and I LOVE THE ELM, by Emmet Pendleton, 50c each. Each of these 5 short songs is simply constructed so that musical and technical demands are slight. Somewhat narrative in style, serving as contrast to more complicated music in a group. Bruce Humphries, Inc., Boston.

BELIEVING, by Denes Agay, 50c. While not so designated, this adapts itself to a sacred program because of its statement of faith. The vocal line is melodious and the accompaniment appropriately harmonious. I COME BEFORE THY THRONE, HELP ME TO BE KIND, and I SHALL FIND PEACE, by Donald Lee Moore, 50c each. The first two are again of a religious nature, and the music is a fitting and dignified setting for the inspirational words. The last is tinged with the sorrow of a lover's loneliness. Medium voice. MY CHOICE, by Anna V. Grant McLain, 50c. In spite of its brevity, being 2 pages long, this song throbs with an intensity of passion and sincerity. It has been sung often by Josephine Antoine. Theodore Presser Co., Bryn Mawr, Pa.

ON GUARD, by Edwin Franko Goldman, 60c. A stirring march in 6/8 time. The patriotic lyric to the refrain is by Harold Rome.

For Piano

TWELVE EASY SCARLATTI SONATAS, sellected and edited by Alfred Mirovitch. $1.25. The Longo numbers of these twelve sonatas are, respectively, 423, 83, 79, 84, 97, 58, 93, 94, 388, 358, 413 and 386. The editor has selected this dozen because to him they are "comparatively easy (about 4th to 5th grade), yet they all are characteristically 'Scarlatti,' fully expressive of the vitality, charm and refined wit of the composer's style." An excellent introduction to the music of Scarlatti.

Peabody Scholarships Announced

Examinations for scholarships to the Peabody Conservatory of Music will be held before the Conservatory faculty from Sept. 19 through 26. Applications for all scholarships must be mailed to the Conservatory by Sept. 5. Scholarships for a period of three years will be available in bassoon, clarinet, double bass, flute and French horn. The other instruments in which scholarships may be had are harp, oboe, organ, piano, trombone, trumpet, tuba, violin, viola, cello and tympani and percussion. There will also be scholarships available in school music, both instrumental and vocal, and one each for men's and women's voices.

Rosalie Miller in Chicago

Rosalie Miller is teaching at Roosevelt College in Chicago for the nine weeks summer session. Of her artist pupils, Regina Resnik is touring in Scandinavia and Italy. Ann Bollinger sang with the St. Louis Municipal Opera in July and this month is appearing with the Pittsburgh Opera and also will have a recital in Minneapolis. Eunice Alberts will be heard in Verdi's Requiem at the Lewisohn Stadium under Dimitri Mitropoulos and as soloist in three Cantatas by Bach under Serge Koussevitzky at the Berkshire Music Festival. Miss Miller will reopen her New York studio after Labor Day.

Pius X School Commencement

The Pius X School of Liturgical Music, at Manhattanville College of the Sacred Heart, New York City, held its commencement exercises in June. Diplomas in Liturgical Music and in Music Education were awarded. The address was delivered by the Rt. Rev. Edward G. Murray, rector of St. John's Seminary, Brighton, Mass. At the commencement of Manhattanville College of the Sacred Heart, 16 students received the Bachelor of Music degree, nine being members of religious orders who had done most of their work in summer sessions of Pius X School. 1950 summer session of the latter opened on June 27.

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Up and Down the Guild Keyboard

By Grace White

Irene Rosenberg gave an all-Mozart program at Tanglewood Chamber Music Hall July 15 under the auspices of the Tanglewood Alumni Association.

Anyone trying to follow Bernice Frost would be kept busy indeed. In midwinter, she gave courses in Florida; in the spring for two weeks at the University of North Carolina followed by lectures in Pittsburgh. She is now holding teachers' courses at Juilliard School of Music; will leave for a fortnight at St. Mary's in Salt Lake; then return to New York State for Eastern commitments.

May Etts gives a course in Maier Technic at Steinway Hall, goes to Tanglewood for a brief stay, then to Intermont College, Virginia where, as Associate Teacher, she gives the technic courses at the Guy Maier workshop in August.

Lillian Rosenthal, Guild chairman for the State of New Jersey with headquarters in Newark, is elected President of New Jersey Music Educators Association. Mrs. Rosenthal is an indefatigable worker for civic enterprises and goes into New York regularly for her own lessons with Paolo Gallico, beside keeping up a large class of pupils.

Winifred Buck, National Chairman of the Composition Test, is vacationing in her Keene, N. H., home.

Blenda Carlberg, charter member of the New York chapter of the Guild is making a European trip which includes the usual musical centers, Sweden and Denmark; she returns on the S.S. Queen Mary, Sept. 12.

Elizabeth Simpson's pupils are active in California concerts: Floyd Sharp for the Saturday Club in Santa Rosa; Roxanna Chew for the State Convention of Federated Women's Clubs; Mary Barbis in the Grieg Concerto with the Oakland Symphony.

Frances Hudson, for eight years a national entrant in Guild auditions under Margaret Fraser, and Gloria Florence, national entrant of Elizabeth Tillman, won a contest for appearances with Atlanta Symphony.

Formerly, teachers of Glendale, Calif., had to take their pupils all the way into Los Angeles for auditions, but this year Marguerite O'Leary reports that the Glendale chapter, of which she is now chairman, has started auspiciously with five teachers.

Sigrid Bernice Enbom and Joanne Carol Harwood gave a joint recital at Lourdes Academy of Wallace, Idaho.

When to Start Teaching Interpretation?

By Raissa Tselentis

Often I am asked, "When should one start teaching interpretation?" By the same token one might as well question, when does one start living? The answer to both of these questions is, of course, one starts at the very beginning.

Interpretation is to music what experiencing is to a living human being. Playing mere notes is not music no matter how well and accurately these notes are made to sound. The possibilities, both in living and in music, are there from the start and they must be encouraged immediately. Naturally it is a very elementary kind of experiencing that will be required of a young student but still the beginnings of what we later term interpretation and style should exist in the performance of the simplest tune, even if it is a mere echo effect, such as forte followed by piano. I would like to add here that this effect requires a definite touch control. Its importance must never be overlooked and the sooner it is mastered the better for the student's interpretative development. Bach in particular offers wonderful opportunities with his repeated short phrases and motives, the expressive execution of which continually requires this contrasting effect.

Let us not assume (as is too often done) that truly expressive style is one of those graces that come to us along with maturity. True maturity, whether in music or in living, is achieved only by those whose interpretative and expressive powers have been early developed.

DIANA OKKALIDES, of Philadelphia, winner of Guild Collegiate Cash Prize in the National Piano Recording Competition, has been a pupil of Helene Diedricha for nine years. At 13 she won the Cultural Olympic Award at the University of Pennsylvania; at 15 was finalist in New York Philharmonic Youth Auditions, also played Franck Variations Symphoniques with the Pennsylvania Philharmonic Orchestra; in 1948 won gold medal at Philadelphia Musical Academy; this year made Philadelphia debut at the Academy.

Fulbright Awards Again Open

Talented young students of music seeking further training in European centers are eligible for the competitions for this year's Fulbright awards, the Department of State announces. Applicants must be American citizens with a B.A. degree or its equivalent in professional training, and must speak the language of the country they will visit. Awards provide transportation, tuition, and maintenance for an academic year. The countries with which educational exchange arrangements are now in effect are Australia, Austria, Belgium and Luxembourg, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, the Philippine Islands, Turkey, United Kingdom.

Applicants who will be enrolled at an institution of higher learning in the fall of 1950 must apply through the Fulbright Program Adviser on their campus prior to the closing of the competition, Oct. 31, 1950. Applicants not so enrolled should write directly to the Institute of International Education, 2 West 45th Street, New York 19, before Oct. 15.

Activities of Leschetizky Assn.

Several members of the Leschetizky Association of America are in Europe this summer, among them Benno Moiseiwitsch, Miecio Horszowski, Paul Wittgenstein. Edwin Hughes holds his customary master classes in New York; Alexander Raab, master classes at Denver College in Colorado; Mrs. Walter Golde taught in New York in the early summer, then goes to Mt. Desert Island, Me. The Leschetizky Birthday Broadcast took place on June 22 over WNYC. Artists appearing were Marie Safonoff and Paul Wittgenstein, pianists. Mme. F. Schmitz-Svevo presented artist-pupils, Edith Matelson and Christine Nielson, in excerpts from Leschetizky's opera The First Wrinkle, a rococo work heard in Vienna and other European cities.

As the officers of the Leschetizky Association will be away from New York for the summer, the offices of the organization are closed until Sept. 1.

During July, Effa Ellis Perfield, pianist and pedagogue of New York, gave special music courses for teachers in Denver, Pasadena, Los Angeles. The latter ended Aug. 1, and is to be followed by courses at San Diego, Aug. 2-5; San Francisco, Aug. 14-17; Portland, Aug. 21-24; Seattle, Aug. 25-29; Spokane, Aug. 31-Sept. 2. Each begins with a free guest session. The lessons include piano-technic and repertoire based on the Trinity Principle Pedagogy developed by Mrs. Perfield.

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Commencement at Juilliard School

More than 200 young musicians received their degrees and diplomas at commencement exercises for the academic year 1949-50 at Juilliard School of Music. Speaker for the occasion was William Schuman, president of the School. The degrees and diplomas were awarded by President Schuman and Dean Mark Schubart.

The musical portion of the program was performed by the Juilliard Orchestra, under the School's conductor, Jean Morel. Works heard included Labyrinth by Roy Travis, selected by the composition faculty as the best work by a student-composer of the graduating class; Mozart's D Minor Piano Concerto (K 466), with Dallas Haslam as soloist; and Chabrier's Joyeuse Marche. Vernon de Tar, of the School's organ faculty, played the Processional and Recessional.

Three prizes were awarded outstanding graduating students on the basis of their records at School. The Frank Damrosch Scholarship for one year of graduate study was awarded to Ruth Negri, harpist; the Morris Loeb Memorial Prizes for outstanding talent, ability, and achievement for students receiving the post-graduate diploma, were awarded to Adele Leidenfrost, pianist, and Francis Chaplin, violinist; and the George Wedge Prize in music education was awarded to Frank Capek.

In addition, Mr. Schuman announced that fellowships for teaching in the Literature and Materials of Music Department were awarded to Marion Barnum, Jack Cox, Dallas Haslam, Alan Thomas and Kenneth Wentworth.

Music and Arts Institute of San Francisco Has Graduation

SAN FRANCISCO.—Bachelor of Music degrees were awarded for the first time at the commencement exercises of the Music and Arts Institute of the San Francisco College of Music, Drama and Opera on June 15. The address was delivered by Dr. Warren D. Allen, professor of music and education at Stanford University. Professional degrees were awarded to Ruth Berreyesa, Mary Elizabeth O'Brien and Herbert Koch, all graduates of the Institute. A musical program was given by Alfred Ashburn, organist; Miss Berreyesa, soprano, and Margaret Koehn, violinist.

At the Summer Session of the Institute, which opened on June 26 and extends to Aug. 19, a seminar in Advanced Vocal Music is being given by Maggie Teyte, soprano, and is open to singers, teachers, accompanists, and auditors. Miss Teyte was also scheduled to give public recitals at the Institute on June 24 and Aug. 12, with two identical programs at Wheeler Hall, University of California, Berkeley.

La Forge Presents Music Festival

Frank La Forge presented a music festival on the grounds of his residence at Darien, Conn., on June 23, for the benefit of the Darien Community Association Building Fund. Singers appearing were Walter Lowe, basso-cantante; Ralph Quist, tenor; and Rosa Canario, soprano, all artist-pupils of Mr. La Forge, who assisted at the piano. A male ensemble sang with Miss Canario in two Verdi excerpts. Instrumentalist of the evening was Michael Rabin, violinist, with his mother providing piano accompaniments.

Six of Ernesto Berúmen's advanced piano students were heard at the La Forge-Berúmen Studios in the second piano musicale of the season—Robbie Masterson, Robert Baisley, Blanche Gaillard, Gilbert Braun, Thomas Mullady and William Schoonmaker. Lowry Kohler, pupil of Mr. La Forge, was a soloist at a choral concert in Town Hall on June 22. On June 25 the Jubilee Singers gave a concert in Darien, including the 121st Psalm, set to music by Mr. La Forge.

25th Graduation at Cleveland Institute

Bachelors of Music degrees were awarded by Beryl Rubinstein, director, at the 25th graduation of the Cleveland Institute of Music, on June 15. Front row, l. to r.: Marie Baxa, voice; Norma Kullman, voice; Elaine Malin, violin; Phyllis Braun, voice; Martha Livsey, violin; Margaret Lindsay, theory; Jeanne Carkeek, piano; Joyce Dunker, flute. Back row, l. to r.: Jack Ragle, voice; John Shurtleff, voice; Howard Roberts, voice; Donald Shapiro, piano; Patricia Ruhl, voice; Jon Borowicz, theory; Beverly Richards, clarinet; Philip Harvey, clarinet; Brenton Banks, composition; Raymond Bible, voice; William T. Adams, theory; Robert Shury, trumpet.

Bachelor of Music degrees were awarded in February to Robert Habercorn, tympani; William Kiraly, viola; Raymond Lally, piano; Anthony Pace, clarinet; Gerald Snyder, piano.

Receiving the degree of Master of Music were Robert Brintnall, composition; Elizabeth Varley, voice; and Alvaretta West, theory. This year's class of 28 was the largest in the history of the Institute. (Photo—Hewett.)

Singher and Jessner Engaged For Metropolitan School of Music

Martial Singher, French baritone, and Irene Jessner, soprano, both of the Metropolitan Opera, join the permanent faculty of Chicago's Metropolitan School of Music this fall.

Leonard Keller, Metropolitan School president, announced that Dr. Singher will serve as chairman of the voice department and again offer both master classes and private instruction to advanced students. Singher will teach 16 accumulative weeks, or a full semester, during 1950-51, with credit for degree and graduate students. He will be heard in Chicago in concert on Nov. 6, at Orchestra Hall, under auspices of the Alliance Francaise.

Miss Jessner was last heard in Chicago under Artur Rodzinski in Elektra, with the Chicago Symphony. Miss Jessner will accept students for the entire school year, with schedules worked out to permit her appearances at the Metropolitan Opera in New York.

Other appointments announced by Mr. Keller include: Florence Kirsch, pianist and protegee of Artur Schnabel, chairman of the piano department. (Miss Kirsch will appear with the Chicago Symphony on Nov. 4); Milton Preves, first violist of the Chicago Symphony who will appear again as a soloist this season, chairman of the string department); Fred Di Leo, of the Royal Conservatory of Naples, chairman of the department of theory and composition.

Further appointments to the expanding faculty include Alexander Aster, former member of the conducting staff of the Chicago Opera, operatic and vocal coach; Maria Louisa Faini, European concert artist, piano faculty; Vladas Jakubenas, formerly of the State Conservatory of Lithuania, whose First Symphony was performed in Chicago in 1930, composition and piano; Rene Rateau, first flutist of the Chicago Symphony, flute; and on the woodwind faculty, the members of the Chicago Symphony Woodwind Quintet, Philip Farkas, Ralph Johnson, Robert Mayer, Wilbur Simpson and Jerome Stowell.

Brigham Young Univ. Holds 12th Festival

Carl Fuerstner and the Paganini Quartet opened the 12th annual Music Festival of Brigham University, Provo, Utah, on June 14, with a program which included excerpts from Bach's Art of the Fugue. The Quartet appears in seven programs during the Festival (June 14-Aug. 9), and Mr. Fuerstner in eight, including two solo piano recitals, and concerts with the Quartet and Harry Schmidt, clarinetist; the ensemble and Waldemar Linder, hornist; with Mr. Linder and Mr. Schmidt; and with Luigi Silva, cellist. Mr. Fuerstner's Sonata (1949) was played on the last-named program, and he and Mr. Schmidt will give the premiere of his Sonata for Clarinet and Piano on Aug. 9. Rebecca Wagner, harpist, completes the list of instrumental soloists of the Festival. On July 16, a choral evening was presented, conducted by Ralph Peterson, and Willard Rhodes conducted two operas—Hin und Zurueck by Hindemith and Douglas Moore's The Devil and Daniel Webster—on July 19.

(Other School Items on next page)

72nd COMMENCEMENT CONCERT OF THE NEW YORK COLLEGE OF MUSIC, Town Hall, June 21. 148 students received diplomas, certificates and testimonials in various branches of music; the Richard Hirsch Award was presented to Una Hadley and Rollin Eaton; and Alexandre Gretchaninoff received an honorary Doctor of Music Degree.

Manhattan School of Music To Open Its 33rd Year

The Manhattan School of Music, Dr. Janet D. Schenck, director, will open its 33rd year on Sept. 28, with registration beginning on Sept. 14 for the upper department and 15 for the lower school. Of special interest in 1950-51 will be the master class for the study of Bach choral works under Julius Herford and Hugh Ross. The Chamber Music Guild of New York, Norman Kasow, director, will assist in rehearsals and performances. The course is open to performing and auditor students who are choral or orchestral conductors, vocal or instrumental soloists, choral singers, orchestral players, or continuo players (organists, pianists, or harpsichordists). Plan of study includes analysis, conducting, choral and orchestral techniques, solo training for vocalists and instrumentalists, and accompaniment.

The Manhattan Trio—Jerome Maggid, violin, David Wells, cello, and Anita Simkins, piano, all graduate students of the Manhattan School of Music—are giving four programs in Eagle River, Wis., which began on July 12. The group will be the official trio of the School's college department in the coming year.

Rachmael Weinstock and Sarah Marks will perform Bela Bartok's First Sonata for Violin and Piano when Jane Dudley gives the premiere of her original dance composition set to this music at the American Dance Festival of Connecticut College in New London, Conn., Aug. 18.

Academy of Vocal Arts Singers in Debuts

PHILADELPHIA.—Two 1949 graduates of the Academy of Vocal Arts have made their operatic debuts in Europe. Marit Isene, Norwegian soprano, sang Santuzza in Cavalleria Rusticana at the Stockholm Opera, and in the fall will appear as Elisabeth in Tannhaeuser with the same company. Margarita Kenny, Argentine mezzo-soprano who spent several years studying at the Academy, was introduced with the Vienna Volksoper, as Venus in Tannhaeuser. She also appeared in three performances each of Das Rheingold, Die Walkuere and Goetterdaemmerung at La Scala, Milan, singing Wellgunde, Siegrune and the Second Norn under Wilhelm Furtwaengler.

On June 13 the Academy presented a performance of Debussy's L'Enfant Prodigue, with Louise Turner, Roy Wilde and Howell Zulick, on a double bill with Kurt Weill's Down in the Valley.

STUDIO NOTES

Members of the class of Harold Henry gave a piano recital on June 24 at Mr. Henry's studio. Those participating were Harriet Thorburn (with Mr. Henry), Irma Warshaw, Esther Bernstein, Janet Leighton, Hugo Gottschalk.

The University Heights Conservatory of Music, Ruth Klingman, director, is holding auditions for the Opera Workship which will be under the supervision of Alfredo Gandolfi.

Prof. Max Klein has been appointed as vocal instructor at the Settlement Music School, New York.

The Oscar Seagle Memorial Theatre in the Music School of that name at Schroon Lake, N. Y., was dedicated on July 28 with a performance of Donizetti's Don Pasquale. The structure was built with funds contributed by friends and former pupils of the colony.

Hilda B. Crevenna, mezzo-soprano and teacher, presented a group of her pupils in recital at her studio, with Lili Koppel at the piano. The singers were Bernice Jackson, Joanna Havriliak, Mary Kelly, Dorothea Barry, Judith Milkman, Salvatore Cappello, Ellen Rulau, Sylvia Pesso, Giovanni Nisita, Frank Saam, violinist, supported Miss Rulau in the final number, an excerpt from Mozart's Il Re Pastore.

A studio concert was given on June 30 by pupils of Iona Harms. With Edward Utley at the piano, the program presented Peter Wehmann, Ruth Westcott, Richard Lawrence, Jeanne Hughes, Maria Harder, Donald Pyle, Mary McQuillen, Betty Tiedemann, Sara Reale.

Jean Swetland, soprano, and Joseph Scandur, bass-baritone, artist-pupils of Amy Ellerman, gave a program at Carnegie Recital Hall, with Lee Peterson at the piano.

Margaret Barthel Baxtresser, pianist, winner of a Naumburg Foundation Award of a debut in Town Hall, is a member of Delta Omicron, national professional music fraternity. While studying at Wayne University, Detroit, she became a charter member and the first president of Delta Theta Chapter of the organization. Several years ago she won a two-year scholarship with the late Olga Samaroff.

George Kazamek, conductor, violinist and teacher, presented some of his pupils in recital at Paternity Hall. The program was given by Martin Andic, Powen Huang, Henry J. Nalenc, Emil Nemcek, Erike KKeiler, George L. Robinson, Robert Cerny, Richard A. Geiselman, Ida C. Carlson and Mr. Kazamek. Marienka Michna accompanied at the piano, and also played Mr. Kazamek's Little Fugue on a Slovak Tune.

John McCollum, tenor, pupil of Edgar Schofield, was chosen as one of the finalists in the Atwater Kent Auditions, and given an award of $1,000.

Rose Raymond gave a short, comprehensive course on the main essentials of piano technic and interpretation at her studio from June 20 through 23. Miss Raymond is an exponent of Tobias Matthay Principles and faculty member and adjudicator for the National Guild of Piano Teachers. She is now in Europe for the summer.

A Kate Neal Kinley Memorial Fellowship of $1,000 has been bestowed on Joan Benson, 24-year-old pianist. Miss Brown graduated from Pomona College, holds two degrees in music from the University of Illinois, and has been graduate assistant in piano at Indiana University, studying meanwhile with Prof. Anis Fuleihan.

Students of David Fontaine were heard in a piano and organ recital at Town Hall on June 3. Mr. Fontaine is organist at the Metropolitan Community Methodist Church, where a $30,000 Moller Organ was recently installed.

Joseph Denis, artist-pupil of Lucie Lenox Darcy, has been re-engaged for his third year as second tenor in the quartet at the R. C. Church of the Blessed Sacrament. He recently was guest tenor on several of the programs of the Browning Society at Griffith Foundation, Newark, N. J., and was tenor-narrator in the St. Matthew Passion during Holy Week at Union Presbyterian Church, Bayridge, Brooklyn. Mr. Denis remains in New York for the summer to continue his studies with Mme. Darcy and to sing engagements for clubs, radio, television and programs for the State Department.

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